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DESIGN AND CRAFTS IN THE HIGH SCHOOL¹

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An encouraging sign of progress in the evolution of art instruction in our schools is the growing conviction that the principles of design should enter into consideration in the treatment of every division of the subject. Within the last few years a very decided movement has been made toward a closer union between teachers of art and teachers of manual training. Each has felt the necessity of a better understanding of the problems of the other. The art teacher realizes the advantage of a concrete illustration of principles in the making of interesting articles from various materials, and through this realization has come to him the necessity for a knowledge of construction; while the teacher of manual training has found that what is known as the art principle has infused fresh vitality into his work, and has made him dissatisfied with the strictly utilitarian and industrial treatment of the question. While co-operation of these forces is felt by all to be of mutual benefit, there are enthusiasts who claim for manual training the larger and more important place. They feel that only those exercises or art principles which can be worked out in material forms will justify an expenditure of the time and energy of the pupil. In their newly awakened interest in the making of things they are apt to forget that the end and aim of manual training

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is not the production of beautiful articles, but the improvement of human character, the spiritual enlightenment of the individual, and the uplifting of a nation in the evolution of the races of men.

On the other hand, there are those who feel that the art side is the more important phase of the question, and who advocate only such use of concrete and material forms as will exemplify or illustrate principles of a purely subjective nature; who feel that general art appreciation, which includes fine taste, good judgment, and a keen discrimination between good and bad in one's surroundings, can be reached only by the conscious, definite study of the laws of beauty; who believe in the everlasting dominance of mind over matter. With the advocates of this class, it is a generally accepted theory that the chief mission of art in the school instruction of today is to stimulate the imagination and to provide carefully graded steps for its development, in this way giving the child, by the time he reaches the end of the school period, certain powers of insight and projection, as well as a certain facility of expression. It is the trained imagination which enables a man to project his mind into the future, and to read the signs of the times as a prophecy of what is to come; it is the trained imagination which has enabled the captains of industry to foresee the possibilities of trade, and has equipped them to meet conditions which have inevitably arisen. It is the trained imagination which has led the successful general to fight his battles many times before active engagement with the enemy. In imagination he planned the advance, the flank movement, the feint; in imagination he considered the advisability of a retreat, or even the possibility of defeat. The burglar and the gambler are examples of artists or artisans with imaginations trained, not under the ethical influences of art and high ideals, yet keen and active in the planning of the daring robbery or the successful *coup d'état*. The artist but transfers to canvas the image in his mind; the clearer the image, the easier will be the transfer. The craftsman brings his imagination to bear upon the raw material before him, and sees the finished product. Cultivated imagination is the great asset in the educational fortune of an individual, and toward it may well be directed all the educational forces of which we are the earnest and zealous, if sometimes the mistaken, directors.

A course of art study which takes into consideration the child's surroundings, trains his observational powers, proceeds to the study of the laws of beauty as substantiated by the art of the world, and leads to creative work, cannot fail to offer stimulus to the imagination. A stock of information regarding environment and surroundings in the world about us must be accumulated by the study of the various topics covered in a well-planned course in drawing for the grades. In the high school, where a certain amount of intellectual strength and reasoning ability may be expected, more emphasis should be given to exercises of a subjective nature; and it is this subjective work that feeds the intellectual and spiritual man, and fosters idealism. To imaginative thought must of course be added, first, will-power—the determination to carry out the beautiful images of the mind; and, second, a knowledge of technique sufficient to enable one properly to express that image in visible or concrete terms. In this way does the individual come to the fullest realization of his powers, and to the fullest expression of his best self. To express this idea in everyday terms, we might say that the logical order is, first, the accumulation of knowledge of forms; second, the use of this experience or information in a subjective way, by means of exercises along well-defined lines, in the study of composition and the laws of beauty; and, lastly, the visible expression of the idea or image in actual composition or construction.

An absolutely essential element in the arts and crafts of the high school is a knowledge of the laws governing the disposition of line, area, and color, as manifested in nature, in painting, in sculpture and architecture, in decoration, and in the worthy crafts work of all ages. Nature furnishes a never-failing storehouse of suggestion, and designers of nearly all ages have gone to her for material. If we search the Egyptian records, we find the lotus, the hawk, the bull, the human figure, and many other forms arranged as designs suitable for specific purposes. The Persians also went to nature, and their art differs from that of the Egyptians only as the individuality and the environment of the Persians differed from the individuality and environment of the Egyptians. It is plain that the Greeks found in nature the acanthus, the rosette, the suggestion for the egg and dart repeat, and their numerous animal and figure forms. The

Byzantine, the Romanesque, the Gothic, the Celtic, the Renaissance, the Chinese, and the Japanese styles, all show the unmistakable influence of nature. It would seem well to follow the suggestions which these historic styles have given us.

In any work of art, whether graphic or concrete, we must deal with such terms as lines, areas, and color.

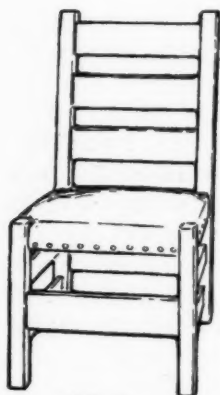


FIG. 1.

Under the head of line may be cited a number of conditions, an understanding of which is essential to a problem in construction as well as to a problem in art. For example: There are but two kinds of lines, straight and curved, and beauty or ugliness results from their use or combinations. In the crafts, structural lines should remain unbroken, as far as possible, as shown in Fig. 1. Any violation of this principle will result in a lack of dignity, or a feeling of unrest, as in Fig. 2. The breaking up of structural lines always indicates the decadence of a style.

Again: All lines in ornament should be related, not only to each other, but to the structural lines of the object decorated. Fig. 3 is a violation of this law, for the units of the ornament have no relation of beauty either to each other or to the structural lines of the bracket. Fig. 4 shows that one simple shape—the leaf—has been selected from the plant growth, and has been repeated in a simple rhythm; each unit harmonious with its neighbor, and also with the contour of the bracket.

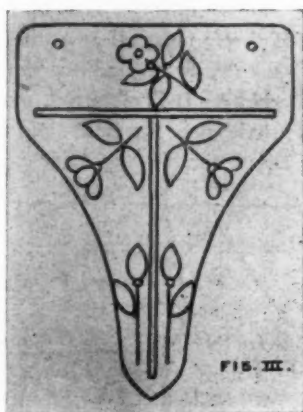


FIG. 2.

In a similar way, we may see that areas and masses are important elements of design, and are subject to similar governing laws. We know that paintings, designs for ornament, and constructed objects are made up of large, medium, and small areas and shapes (see Fig. 5). The large areas produce an effect of restfulness and repose, as do the bass viol and

the bassoon in orchestral music; while the small shapes, like the violins, flutes, and clarionets, produce melody, sparkle, and movement. If, as in Fig. 6, there is a preponderance of large areas, monotony and heaviness result. If, on the other hand, too many small areas are evident, there is an effect of disquiet, fussiness, unrest (see Fig. 7).

Color, also, is under the restriction of governing laws, and much of the poor work seen in our high-school exhibits of arts and crafts



comes from the lack of an understanding of a few principles, which may be briefly cited. Pure and intense colors are sparingly used, even by nature herself. We are surrounded by a world of color, but grayed or broken colors are vastly in the majority. Rare exceptions are found in isolated plant forms and in the colors of the sunset sky. The very atmosphere acts as a screen or veil, so that the eye receives an impression of grayed color from objects of intense color which are but a few rods distant. With the exception of jewels and stained glass, we do not use intense reds or greens, for instance, in our dress or house furnishings. Neither is the use of colors in full intensity consistent with the use of such materials as wood, metal, cloth, or leather. In the crafts, therefore, intense colors should

be used only in small quantities, in proportion to a large amount of grayed color.

When complementary colors are present in a design, they seem to enhance each other. For instance, yellow is strengthened or accented by the presence of violet, and a gray-blue is intensified by the nearness of its complementary, gray-orange.



FIG. V.

in the composition. This dominant color may itself be a gray, as when, on a heavy gray day, gray affects all colors of a landscape. Often at sunrise or in the early morning some such tint as a gray-red-violet may seem to color the atmosphere and hang as a rosy veil over all things on the earth. In the

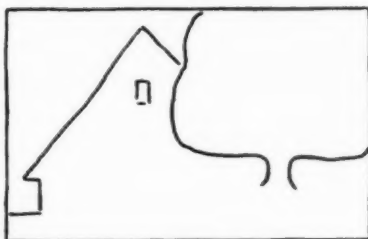


FIG. VI.



FIG. VII.

crafts, this effect of dominant harmony is obtained by the blending of one color or stain with all the others. When this is done, a certain unity is assured in the result.

In applying art principles to construction, a practical suggestion may be made as to the use of ornament. The

beauty of a constructed object should depend, as far as possible, upon good proportion, structural lines, and the use of fine color.

Ornament should be sparingly used. The beautifully grained woods frequently employed are sufficiently decorative in themselves, and can seldom be improved by the addition of carving, no matter how excellent in technique this carving may be. Let us remember that over-decoration, wherever manifested, is a sure sign of ignorance.

It is only a knowledge of art that leads us to appreciate the beauty of simplicity.

In the use of decorative ideas, students should never be restricted to one source. The style or fashion known as *l'art nouveau* is certainly legitimate, but it is only one way, and should never be allowed to crowd out the influence of nature, in the search for ideas. Observe how the Egyptians modified nature forms about them, and adapted these forms to fit the conditions of any particular problem. The beauty of Japanese art consists in the subjective use of natural forms, and in their wonderful appreciation of the laws governing the use of lines, areas, and colors. How cleverly and how fearlessly they made nature serve them, in the develop-

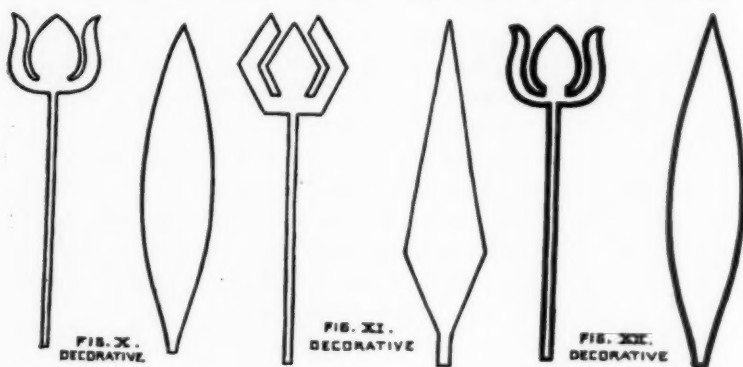


ment of decorative forms from the purely realistic! It is a fine example of the ideal seen in and through the real. It is the triumph of spirit over materialism. Even the American Indian saw in the pine tree, the flowing stream, the range of mountains, the zigzag lightning, symbols that represented his ideals, and he used these symbols in his art as a language to express his thoughts.

The processes of these workers should be explained to students in the high schools in order to lead them to sympathy with and understanding of these designers of another age. Students are easily



interested in observing the evolution of a flower form, for instance, from the purely realistic to the symbolic or abstract. In Fig. 8 the tulip is pictured just as it appears, the line being qualified so as to express the tenderness of the petals, the firmness of the stem, the leathery quality of the leaf, etc. Accidental turning of the parts is shown, and all of the elements which might give a true representation of the plant as it grows are employed. In Fig. 9 is shown a semi-realistic treatment of the same plant. Here the unnecessary parts have been to some extent eliminated, and the vital parts are kept.



While the truth of growth has nowhere been violated, the realistic interpretation has given place to a decorative quality in line. This is the treatment which is followed so largely in the Japanese and Chinese designs; and the use of such designs as this is permissible in the decorative crafts, while the use of realistic forms as decorations is always to be avoided.

Figs. 10, 11, 12, and 13 show various treatments of the decorative or conventional use of plant form. While the origin of the motive is apparent in each, the realistic elements have been very much subordinated, and the design intention is at once apparent. Enough of the spirit of the tulip is kept to afford one who seeks the pleasure of discovery. In Fig. 10 the curved line was retained; in Fig. 11 straight lines instead of curved were used; in Fig. 12 the curved line of Fig. 10 was widened to such an extent that it became an important design factor. In Fig. 13 a wide line was placed around

the motive, leaving a pathway of light between the band and the shape, somewhat in the spirit of a stencil effect. Such a treatment tends to loosen the design, to break up an effect which otherwise might be too heavy. It carries pathways of background color through the unit without destroying the mass. Fig. 14 is symbolic. We can

still trace a resemblance to the tulip, but a slight readjustment of the parts would destroy all traces of a likeness, and would result in an entirely abstract unit.

These sketches only serve as illustrations of some of the ways in which any form or figure from nature or our surroundings can be changed to meet limitations imposed by one law of design—fitness to the purpose. The adaptation of natural forms to meet this condition is what is generally known as conventionalization, and means simply

the adjustment of lines, areas, and colors to fit certain existing limitations.

In pursuance of these ideas, thus briefly mentioned, there should be, in a well-balanced high-school course in art, sufficient emphasis given to the principles of pure design to assure the development of imagination, of judgment, and of creative ability. There should be numerous exercises given for the elucidation of these principles, many of which it would not be possible to carry out in actual construction. The time at the disposal of the pupil, the cost of material and equipment, and the necessity for a choice of the really vital elements must all enter into the question of how much time shall be devoted

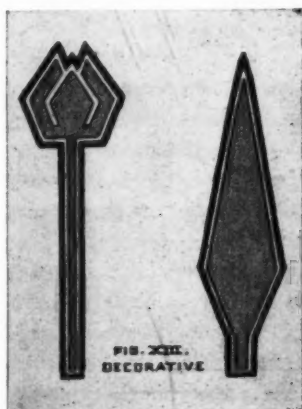


FIG. XIII.
DECORATIVE



FIG. XIV.
SYMBOLIC

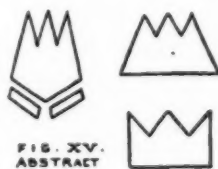


FIG. XV.
ABSTRACT

to the making of things. But enough of the crafts work should be done to give the students some conception of the close relation of art to construction in the big industries of life with which he is in daily touch; so that the truth of this maxim may come home to him:

"Life without industry is guilt;
Industry without art is brutality."

APPEARANCE DRAWING IN THE HIGH SCHOOL

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Have you ever noted the poultry stampede following the raucous cry of a rooster announcing a new worm? The homely scene is not without its suggestion to us. Only too frequently are we impelled, through a dread of being left behind, to pay our homage to the new idea before its real value is proven.

It is interesting to look back at certain steps in the progress of art instruction. Fifty years ago it was customary to teach drawing from flat copies. I have many lessons of my mother's preserved, some excellently done from English and French plates; but, so far as I know, she never tried to draw from an actual object. Then in the early seventies came the commencement of instruction from the type-solid, which was a great advance over the flat method. The lifeless monotony of the type-solids, however, has caused an increasing dislike, almost repugnance, against them as drawing models, and we have gradually diverged on this side, deviated on that, until there are, I dare say, more schools where not a type-solid is seen than the reverse.

With the passing of the type-solid came the use of the common object allied in form to the solids which had preceded it, and material of this character, unlimited in extent and variety, invested appearance-drawing with an element of beauty which the old white blocks never could supply.

About a decade ago a new ripple could be seen passing through our systems of drawing instruction, and the strong inrush of the emotional and personally artistic tide of ideas following this during these recent years has at last seemed to sweep appearance-drawing from its formerly secure foundation. In fact, we no longer speak of teaching drawing. The word "drawing" no longer covers the subject, and has been swallowed up in the larger word "art subjects."

Drawing is now but an item, it seems to me, in the estimation of a wide class of teachers.

In the exhibition of the year's work of a large school in a near city, I noted, not long ago, that there was hardly an example of appearance-drawing, or, as we call it, drawing from objects; drawing, I mean, that required the exercise of judgment of eye and skill of hand, united with a knowledge of perspective principles. Pretty brush sketches of grasses and flower sprays were plentiful, and the very few object drawings on view had served as themes for several experiments in flat tone variations in three or four values of wash. There seemed to be in evidence a distinct evasion of and shrinking from the old problems of drawing. In another school I have visited appearance-drawing is frankly shunned as being dangerous to the artistic morals of the pupils.

It has been my good fortune some three or four times to be a member of the committee appointed semi-annually to grade the examination papers in drawing for graduation from high schools in New York city. I am free to say that the ability to draw common objects shown by the pupils taking these examinations was not creditable. And I cannot help feeling that a pupil graduating from a high school should be able to draw a simple rectangular or cylindrical object correctly.

One does not have to be much of a prophet to see that sooner or later we shall be asked why our pupils cannot, after a common-school course, draw simple things reasonably well. The reason for this present condition does not require a Sherlock Holmes to discover. I tried to indicate it in my opening picture of the farmyard. Human nature is at the bottom of the difficulty. Human nature hates monotony, hungers for the new, shrinks from drudgery and lapses, almost unconsciously, into the easiest path. The teaching of appearance-drawing, whether with type-solids or common objects, is drudgery, and with the advent of new thoughts as to instruction in design, the opening of the fresh, joyous, Japanese point of view, the introduction of color into every grade of school work, we have taken on a new lease of life, and many of us have cast aside our dependence on the old appearance-drawing as our chief support, and it now lies dying by the wayside, like some trusty, but worn-out, camel left behind by

the caravan in its journey toward a goal of oriental beauty. Let us be sure, however, that this goal is a real one and not a mirage.

The enormous amount of personal freedom allowed by the average drawing instructor is also accountable for the rapid change in the importance placed upon different phases of the subjects in different years. A strong central national bureau of art supervision for public schools would have precluded the possibility of the change I have noted. Let us be thankful, however, that such a center of deadening routine has not been established amongst us. But should we not take an inventory of our stock of ideas and purposes, and see if some valuable material has not been shoved to the back of the shelves into the dust.

Suppose the teaching of Latin or mathematics had undergone as much change in the last few years as art-teaching. Here are subjects where at the outset one recognizes the necessity of earnest toil and severe application both for teacher and pupil. There is no escape. Is drawing regarded in the same light in the high school? Rather, is it not accepted as a subject which must be rendered attractive at all hazards. Not one per cent. of all the high schools in the country consider the grades or marks accorded the pupils in drawing as having any weight at all in the rating of the pupil for promotion or graduation. The pupils know this and demand amusing and pretty problems rather than useful ones, and the teachers likewise give those exercises which produce pretty results with the least likelihood of failure and the surest holding of class interest.

Please do not interpret these statements to mean an incapacity on my part to sympathize with the wonderful uplift that has been given to this whole subject of public-school art instruction in the last few years. I am shouting with the loudest and foremost enthusiast. Personally, my tastes have always been centered on design in all its phases, and my delight has been great in watching its healthy and rapid growth as a public-school subject. It is like incense in the nostrils, but though I have been riding with the most buoyant in the caravan, I cannot forget the poor camel neglected some distance back. I feel there is life in him yet. Would it not be well to stop a while and look him over, or shall we let him die? Each one of

us must answer that question. Personally, I think he is too valuable to let die.

Nor am I alone in this. The master at Cambridge, to whom so many of us have turned for help in color and design, has been appalled by the virility of the scourge of spotted fever in our art courses, brought on by the spread of the germs by thoughtless and incompetent enthusiasts, and last year in his classes commenced to antidote this by strong emphasis on representation.

If we are to resuscitate this expiring subject in our high schools, we must frankly acknowledge at the outset certain undeniable facts. These are: (1) That appearance-drawing can and ought never to monopolize the attention that it once did, but should take an equal place beside design and construction, where a study and knowledge of each would be helpful to the other two. (2) That good appearance-drawing at best is the result of earnest study and practice on the part of the pupil, and serious and constant instruction on the part of the teacher. There is no royal road to its acquisition. (3) That the results, with the common run of pupils, are rarely of any show value compared to work in color and design. Don't expect it. (4) That, with the present school system of ignoring the pupil's standing in drawing in connection with promotion, the ordinary student takes but a secondary interest at best in the subject; and, conversely, that a rigid standard of grading in drawing firmly backed by the principal, with examinations and conditions as rigid as in algebra or any other subject of importance, would bring the pupils into an attitude of serious study that is now but occasional with any but the especially gifted. (5) That the real meaning of appearance-drawing escapes more than half the pupils. Their problems are so often limited to small groups of still-life that they never realize any wider connections of the subject.

If appearance-drawing is going to receive at our hands the recognition and attention in our courses that it deserves, I make bold to say that it must be *adequately taught*. Little sporting blood as I have in my veins, I would almost be willing to wager that if I went, a stranger, into the high schools of any ten teachers in the country, and picked out three pupils at random and set these chosen thirty before some problem of appearance-drawing involving simple per-

spective principles, at least 75 per cent. of the resulting drawings would be badly in error.

Granting that this subject should have a place in our high schools, there is one fact which must be accepted at the outset. It is that you cannot assume the incoming high-school student to be possessed of any clear notions of the principles of appearance-drawing. This is no discourtesy to the instruction he has had in the lower grades, but his period of mental growth is such, coupled with the varied assortment of students from several different places making up the class, that only one safe course can be pursued from the start, and that is, to commence at the beginning.

Where is the weak spot in our teaching along this line? Why is it that a majority of high-school graduates cannot draw a horizontal book so that it looks right, although they may be able to make, under the watchful eye of the teacher, a poster design distantly resembling Mucha, or an enticing brush-tracing of a Japanese print colored with the Chinese triad, in a dull intensity, or chroma? What are the most essential and valuable things to start with in this work? I hardly dare to say. I shrink from being classified with the has-beens, or linked with those teachers of a hoary past who could draw with a 6 H pencil fifty faultless ellipses, at varying levels, and yet into whose brain and blood one could infuse artistic emotion only by recourse to trephining or a hypodermic syringe. Yet I am obliged to admit my conviction that the principles of simple perspective are the basis of appearance-drawing, and they usually cannot be with good reason discarded.

The principles of simple perspective are so vital that they are the life of the appearance of almost every beautiful form we see. Can we not attack the problem on this side, the beauty in perspective principles? The rhythm of measures in a retreating architectural façade, the beauty of cloud-forms diminishing toward the horizon, the awe-inspiring perspective of an oncoming express train, or the dignity of a standing line of West Point cadets on review—cannot these, and a score of other similar examples, be put around our rooms in picture form to raise this old dry-as-dust subject to a new level? Or again, can we not show the boys and girls that the actual pictures in our magazines and daily papers, both photographs and drawings,

are absolutely faithful to the principles we are trying to teach them, and not, as I know many a high-school student thinks till disillusioned, produced by some hidden process? I have found, in this regard, considerable interest awakened by cutting from the magazines various cuts showing clear perspective forms, and mounting them on large sheets onto which I could extend the vanishing lines in red, thus finding vanishing-points and horizon line, which latter always tallied with the real horizon when that was visible in the picture. In similar ways the pupils could be supplied with mounted pictures of this kind. Rice paper could be pinned over these in the center of a large board, and a brush-tracing taken of the leading lines, which could then be extended on either side outside the picture in another tint to plot the horizon and vanishing-points. I am confident that the puzzling side of the perspective appearance of objects becomes clear to many pupils by these exercises.

In the drawing from objects, shall we return to the sepulchral type-solids? I pray not, unless it is absolutely necessary. I feel I have got much good, however, from studying a wooden box, placed successively on the floor, on the eye-level, and on a high shelf, the position of the horizon line being talked of and estimated for all three boxes, and the fact noted that no sober man ever saw three horizons at a time. These boxes were then easily turned into houses on a hill, on a plain, and below in a valley, with an accompanying awakening of new interest and appreciation of outdoor appearances. From the box, too, can we teach the drawing of the room interiors at all angles.



To what extent mechanical aids should be resorted to in teaching this subject is one that each must decide for himself. My own feeling leads me to give any aid I can think of to any boy that is not seeing correctly. In my own high-school days I tried Latin for a while, but it was like a diet of sand and sawdust. If my teacher could have let me read Cæsar's story briefly in English, I should have found something interesting back of that blank wall of declensions and conjugations. As it was, I made a solemn pledge in my first year never, therefore, to touch Latin in any form.

So in appearance-drawing I hesitate not to give any aid to seeing that I can. It means *everything* to be made to see.

Here are some helps toward seeing:

The net. A card with a rectangular opening to be used as a finder. Across the opening are stretched horizontal and vertical threads, making a square net. A similar but larger net should be sketched free-hand by the student, and the object seen through the finder plotted square by square. Each student should construct his own card.

Thumb-measurements on pencil. Pencil held to fit the apparent direction of any edge.

Proportion cards. Two cards cut  shape, and overlapping each other, thus , to make a frame with variable-sized opening. This opening, when looked through at arm's length, can be adjusted to fit the four extreme limits of any object or group and proportions accurately determined.

Angle cards. Two straight-edged cards held together by the thumb and finger to permit of opening or closing as a razor. The most puzzling angle may be registered by fitting these two cards to it and proving the drawing thereby.

The plumb-line as a test for vertical or comparison of other directions, either held in the hand or hung on some part of the object.

Labeling or numbering points or corners which cause difficulty.

The different coloring of the three sets of edges of a rectangular solid, thus showing their convergence by groups.

Triangulation. The plotting of a long oblique line between two extreme corners of an object or group, and building up the drawing by the plotting of new points by means of triangles built on this and succeeding lines. This method, while good in adult or very careful hands, is bad for children, as it is too involved. A slight error in the obliquity of the leading line will make enormous difference in the proportions of the drawing.

The glass slate, tried for a year by a first-year high-school class and discarded as requiring too much effort to use compared with the result especially gained.

Squaring up and its variations, applied especially to complicated curves in perspective sketches made from working-drawings.

I am eager to learn of as many more tests as I can; for something

keeps telling me that it is just as valuable and just as important for the boy or girl to learn to see appearances correctly in the high school as to learn by personal experiment the laws of physics or chemistry.

I have intentionally said nothing about plant-drawing or figure studies, because I feel that they should follow the teaching of simple perspective principles and in many ways constantly use them. The boy who can see correctly will not draw the leaves of a plant all in plain view, and I feel sure that the way he can be taught to see correctly is through as enlivening experiments in perspective, into which as much of the element of beauty can enter as possible, as the big field of our visible surroundings, both in nature and pictures, can furnish.

DISCUSSION

MARTHA A. HULBURT.—In the presentation of this subject of appearance in the high schools, Mr. Brown, I believe, has touched the keynote of the difficulty in feeling that the pendulum has swung too far away from this line of work.

As a people, we Americans are enthusiastic, excitable, and interested in the new. We are drawn toward that which appeals to our sense of the beautiful. In the design work of the last few years much good work has been done, and many eyes have been opened to a fuller appreciation of beauty. Yet the time has come for a more careful study along the line of appearance. In our high schools we are not teaching drawing for the making of artists, but for the development of the student. Such teaching, then, should include development both of the appreciation of the æsthetic and of power to observe facts and their appearance. This study of appearance embraces directly or indirectly all other branches of our work. While I admit the design side has been carried too far in some cases, yet, on the whole, it has had an excellent effect. In a sense, it has permeated all our teaching. It has put beauty in a tangible form into the common things of life. Composition has become an essential feature in work in appearance. Yet I do feel that our drawing in the high school would be on a firmer footing, if the underlying principles of appearance were emphasized more, and if we did not take it for granted that the teaching of these principles in the elementary schools has been completely exhausted.

Why is it that this subject has often been so like dry bones, without a thrill of real life—that is, the bare, undecorated appearance of things? Because the average high-school student feels that he knows all about the principles of appearance-drawing, especially along the line of still-life; but a technique with which he is unfamiliar appeals to him as something worth while and interesting. Interest must be secured and retained, or the principal incentive of the work is lacking.

A teacher said the other day that when she was a high-school student, the drawing-class was stupid and uninteresting, and her special recollection of it was the drawing of one cast in charcoal for an endless time. We are tempted to go to the other extreme and do a great variety of work too quickly, losing interest and profit in our haste. We should draw, draw, draw, but by no means exhaust the enthusiasm of the student. By learning to observe accurately and to discover for himself, the student will be able to put life into his drawing. Dry facts are seldom interesting, but the discovery of the facts is one of the delights of this delightful world. Lead the student to discover. Remember that "telling is not teaching."

We feel that the high school is the place to teach the student technique, and so it is. But let us spend so much time on the actual drawing that it will, indeed, be the result of accurate observation. This should not be the so-called model-drawing. In the high school beautiful forms should be used for the study of principle. Memory drawing has its place here as well as in the elementary schools. This is one way of helping the student to have the beautiful with him, for we know that "though we travel the world over to find the beautiful, we must carry it with us or we find it not."

It is a disputed question to what extent tests and pencil measurements should be used. They should be used just so far as they assist, but not far enough to cripple independent work. Often the students depend too much upon them, and therefore the educational value is lessened. A pupil said the other day: "I like it better not to use pencil-measurements, because I study more, and so I see the faults in my drawing."

Studies from the figure are especially good for two reasons: they are full of real life, and they cause the student to realize his own mistakes in drawing.

Many mediums are desirable in the high school, and where individual studio work can be done, some most satisfactory results have been accomplished in having variety. We have obtained much from our study of design, and what was once a simple drawing of still-life now becomes a composition in design worked out in its values to a scale of gray in pencil or pen and ink or color. The charcoal drawing finished in water-color or colored crayons has proved a great success. For freedom and boldness the copying from the Japanese print is excellent. Water-color studies and bold pen-and-ink work give power of appreciation and directness of handling. These few examples, taken from some of the New York high schools, illustrate some points in this line of work.

I believe, if we lay due stress upon this phase of our work, and thus keep a more even balance—walking in the middle of the road, as it were—we shall be able to put into the students' lives a deeper and more vital realization of truth and beauty.

"COULEUR LOCALE" IN THE FRENCH CLASSROOM

FRANK R. ARNOLD
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After a few years of wrestling with pupils of various degrees of intelligence, nowhere so glaringly apparent as in the French class, the average French teacher is usually content to sum up his ambitions in the following prayer: "May my students at least learn to read French understandingly without translating; may they be able to write it without too many mistakes in their subjunctives and participles; and may they acquire such facility in speaking the language and in understanding it from my lips as may be expected from the far from supple *gosiers* and dull ears with which an ungenerous nature has too often provided them; in short, let me consecrate my energies toward speeding them as far as possible on the difficult road that leads to the mastery of the most charming language that the Creator has ever put into the mouth of man." Everyone will admit that this triple aim is far from modest, and the majority of French teachers regard it as all-sufficient; yet even in the pursuing of a purpose as comprehensive as this, they often lose sight of another desirable and noble ideal, of secondary value perhaps, but which, if joined with the others, would make them seem less difficult of attainment. This is the striving to bring a French atmosphere into the classroom.

Ideal conditions would naturally demand that the classroom be a veritable corner of France, with nothing in sight or hearing to suggest the all too near America. This is, of course, impracticable and impossible. What is possible, however, is to require that there be something distinctively French about it; that the student should feel immediately on entering that he is coming into close and pleasant contact with another country whose language he is trying to learn. Everything about him should excite his curiosity about the wonders of a foreign life and art, with which he can for the present become familiar only through its literature, but which he perceives as a pleasant vista, opening alluringly before him, and promising future delights

in the shape of literary study, of foreign travel, of keen insight into the French character; in short, of all the joys that come to him who knows and loves the best that France has to give us.

How is this *couleur locale* to be obtained? One way is by the use of mural decorations. Numerous photographs dealing with French subjects are a strong, unconscious stimulus to curiosity about French life. Pictures of French cathedrals; of the *châteaux* of Touraine; of peasant scenes in Brittany, Provence, or Normandy; of the dramatic moments in French history; of the numerous monuments in Paris; of the gay modern life on the boulevards and in the Latin Quarter or the parks of this magic city that every French teacher loves as a second country—any or all of these would find a most fitting abiding-place on the walls of any room where French is taught. Many may object that these are too expensive, but let me suggest two forms of mural decoration that are within the reach of small purses, and that are even better than pictures. These are French calendars and the play-bills of French theaters. Any foreign bookstore in this country would gladly furnish the former, and the latter can be procured directly from Paris, either through friends or by correspondence with any seller of theater tickets. Even the most intellectually weak student cannot fail to master the names of the months and of the days of the week, when confronted with them day after day, while the name of the saint that appears with each day is useful in showing the usual French custom of naming children and of celebrating birthdays. On the other hand, a student with a play-bill of the Comédie Française constantly before his eyes gets a glimpse of the best the world has yet produced in the line of dramatic art and has a mind prepared to receive the many interesting details about French theaters that come up in connection with the class reading of any French play—details that he is sure to need, for no French course is complete that does not introduce the student to the wealth of French theatrical literature. Let me say here that anything I may say with regard to French classrooms will apply equally well to those in which German is taught, and that the manager of the Irving Place Theater in New York has shown himself most kind and generous in his willingness to supply German classrooms with playbills from his German theater. It is to be hoped that teachers will repay his kindness by using his play-

bills as texts for talks on the superiority of the Irving Place Theater over any other in New York, or, in fact, in the United States.

Another way to bring the student in direct contact with France is by the use of French texts. I mean texts published in France, and not the condensed, expurgated, hyperannotated, and prefaced American editions of French works, with the name of the American editor in bold letters on the cover and that of the French author off in a corner in small type. Salt without savor, these books are often so Americanized that one forgets their French origin. Such are helpful and necessary to first-year students of French, but after the first year the student should get his knowledge, so far as possible, through a French medium, should hunt up his words in a *Petit Dictionnaire Larousse*, and should have recourse to the teacher for enlightenment as to whatever is obscure in the text. Compare, for example, the French editions of Daudet's *Le Petit Chose* and *La Belle Nivernaise*, so charming in their illustrations, with the American editions of the same books and the latter have little to recommend them and suffer by comparison. The same is true of the scholarly editions of the French classics, with their lucid annotations and clever criticisms, in use in the *lycées* of France, as compared with the meager American editions of the same works. An American student wants not only to read the play, but also to know what Frenchmen think about it. American ideas on the same subject he can get from his teacher, or better still form them for himself. Supposing the work is too long to be read in the class, is not it better that the student have the complete work before him, and thus have an opportunity of at least skimming over the omitted portions, even if he has not time to look up every word? Many teachers weighed down by the burden of a Puritan ancestry will strenuously object to putting unexpurgated French books into the hands of their scholars, fearing lest the white souls of high-school students or the slightly dingy ones of college men and women be besmirched by contact with the *esprit gaulois*. Life is full of inevitable surprises for the young, and it will do them no harm to meet some of them in French literature. French books were written for French readers, and there are few that do not contain a word here and there that American good taste would reject; but a judicious selection of books would reduce this supposed evil to a minimum.

Another French text that should be put into the hands of second-year French students is any one of Lavissee's elementary histories of France. Their value is both pedagogical and atmospheric, if I may so express myself and use the word in the sense of contributing to the *couleur locale* of the classroom. These little histories play an important rôle in French schools, and should in ours. With their numerous illustrations, simple easy style, and lucid philosophical development of the main points of French history, itself so dramatic in outline and detail, they form an admirable basis for class conversation, as a pupil may be assigned in them a short lesson to be learned as he would a lesson in English history. Then, too, the knowledge thus gained furnishes an indispensable background for the study of French literature, a knowledge too often sadly lacking, even in many mature students, who have been known to confuse Napoleon I with Napoleon III, the French Revolution with the Franco-Prussian War, and who have extremely hazy ideas as to what century beheld the magnificence of Louis XIV. Such a state of ignorance is deplorable in anyone, most of all in a French student, and the teacher who assigns a short history lesson daily not only gives his pupils valuable subject-matter for conversational drill, but also puts into their hands an attractive French textbook which gives them the French boy's point of view toward the history of France.

The tendency of modern education is to hunt for the proverbially impossible royal road to learning, and while we know that for years we must grind away on principles, we can at least give the student glimpses of the joys to come when he can appreciate French life and letters, when he has learned to love a country to which many educated men are indebted directly or indirectly for their admiration for artistic form and their freedom from the shackles of philistinism. This appreciation and admiration must owe their chief development to the enthusiasm and scholarship of the teacher, but they may often be stimulated and fostered by the *couleur locale* of the classroom; indeed, they may often owe their very life and birth to the same strong, subtle influence.

SCHOOL POLICY VIA SCHOOL FACTS

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The recent article by Mr. William H. Allen, in the *School Review*, has shown the need for more adequate information respecting the results of educational policy. Mr. Allen finds explanation of the tardy development of educational statistics in the fact that national reports have not reduced school data to comparable bases, that the advocates of comparative statistics fail to relate their demands to personal and local needs, and that teachers have not connected adequate statistics with the proper discharge of their own duties.

In considering any subject pertaining to education, one turns naturally to the work of the National Educational Association, which for forty-seven years has watched and commented upon the trend of educational process in this country. The annual reports of this association form a history of our enlarged school system. Here we find discussion of all important steps in the development of American schools, and hither we have turned for information as to the importance ascribed to school facts by educators. After reading all articles bearing on statistics from 1858 to 1905, the following digest has been prepared:

In the index volume published in 1897 we find mention of statistical articles in the following years: 1859, 1860, 1872, 1874, 1877, 1881, 1885, 1886, 1887, 1889, 1890, 1891, 1892, and 1895. Articles have since appeared in 1897, 1899, and 1900.

At the second meeting (1859) a committee of three was appointed to confer with the secretary of the interior "to ascertain what additional statistics in relation to the subject of education are desirable and feasible to obtain by means of the approaching national census." In the report submitted a year later this committee suggested the desirability of statistical information as to modes of constructing schoolhouses and methods of organizing schools. A list of important items for school reports included: (1) cost of buildings and the num-

ber of pupils accommodated; (2) number and salaries of teachers in these buildings; (3) expense of heat; (4) repairs and incidentals. "These items," they commented, "if reliable and accompanied by proper explanations in the body of the report, will afford valuable means of comparison, and be serviceable in showing the most economical modes of constructing schoolhouses and organizing schools." Stress is laid upon the value of being able to ascertain and compare the "cost per pupil" of different districts. This led to the difficulty of obtaining a fair basis of comparison, because of the variations in terminology. In estimating the cost per pupil, a difference of 50 per cent. was produced by a variation of method in reckoning. Moved by the impossibility of comparing facts of unlike nature, the committee pleaded for uniformity, and urged that as long as differences existed reports should clearly explain their nomenclature.

Thus we find in this first report the two watchwords of modern statistical method, "comparison" and "uniformity."

In 1863 a Committee on General Statistics was appointed; the secretary was instructed to prepare for distribution, blanks covering the field of general statistics, to digest reports when returned, and to present a synopsis at the next annual meeting of the association, in 1864; nothing more was heard from this committee.

In 1872 a paper on "Educational Lessons in Statistics" was presented by Hon. John Eaton, United States commissioner of education, who emphasized all that had been said before in regard to comparison and uniformity, but added little that was new, except a plea for a legalized system of reports which would lend themselves easily to comparison. Mr. Eaton characterized the methods of educational statistics as "so diverse and incomplete that they form but the records of so many single experiences, incapable of being aggregated or contrasted with each other." In the discussion which followed there was criticism of the National Bureau of Education for failing to reduce its valuable material to comparable bases. Here and at other times it has been held that the requirement by the National Bureau of Education of statistics from each state, and the comparative publication of the same, would do much to develop a universal system.

In 1874 a Committee on Statistical Reforms submitted a report, suggesting a uniform system of collecting and tabulating of educational

facts. Blanks were prepared for furnishing statistics as to school population, age, enrolment, average and daily attendance, number of rooms, teachers and salaries, as well as items of income and expenditure. This report was adopted, and it was agreed that forms should be printed and distributed in each state, the results to be tabulated by the National Bureau of Education. How little came of this effort may be judged from the fact that in 1877 a superintendent pronounces the present statistics "almost useless at home and absolutely useless abroad as standards of comparison." He finds the causes of the lack of uniformity to be public indifference, official indifference, want of authority on the part of officials to secure proper returns, want of uniform understanding as to meaning of terms, and *an attempt to prove certain preconceived opinions*. Thirteen years later this last point was recurred to by Mr. Winship, of Boston, who said: "We throw out our banners, commit ourselves to our idea, and then pick up such and so many statistics as will enable us to make a skilful argument."

In 1881 the Department of Superintendence listened to a paper on statistics written by Superintendent Andrew McMillan, of Utica. There was nothing new in his consideration of the subject. Attention was called to the disparity of statistical methods in the following words:

With the ample provision made by the government for collecting facts connected with schools, it would seem that we have but to turn to official reports to obtain all desired information. But it is just here we are confronted by an obstacle of no small dimensions, and which, so far as I know, exists nowhere else in the wide domain of statistical research. I refer to the lack of uniformity in the methods of collecting facts and data pertaining to school work in the different states of the Union. . . . School reports are nearly useless for purposes of useful comparison.

Mr. McMillan appended a list of necessary items, which was practically the same as that of 1874. This paper and its discussion resulted in the appointment of a committee of ten on Unification of School Statistics; but there is no record of any work done by the committee.

In 1885 the subject was again approached by a consideration of school reports. A committee of three, with John D. Philbrick as chairman, made a careful study of existing city and state reports,

and, after a long dissertation on the merits of American school reports and on their reputation abroad, went on to point out their defects. The old evil was found to be obstructing the process of educational statistics—lack of uniformity, and the consequent inability to establish units of comparison. This committee made the school census the starting-point of reform. They discovered that, while the census was taken annually in many states and biennially in others, yet in certain instances the intervals were of four and even five years. Many states left the matter of the school census with those outside of the educational organization. In Massachusetts the school board was responsible for the census; in California each county had census marshals subordinate to the state superintendent of public instruction. Some states required only the names of those of school age; others asked names and ages. The term "school age" was found to have sixteen interpretations, ranging from "four to fifteen" to "six to twenty-one." In 1881, when Springfield, Mass., and Portland, Maine, had about the same population, there was a difference of 4,000 in the school population because of the difference in school age.

Uniformity of school nomenclature was urged for the sake of future comparison. "Who," they asked, "can unravel the meaning of the word 'district' as used in the different states? Who, but a New Yorker, can understand the meaning of that word even in the state of New York?" California was mentioned as doing pioneer work in the matter of comparative statistics; its law has long required that school facts be arranged so as to show comparison between the results of the current year and some previous year. In closing, the committee made eighteen recommendations as to annual reports from state, county, and city, suggesting, among other things, that the legal and census school age be from four to twenty-one, obligatory from six to fourteen; that all reports begin with a statistical summary; and that certain committees be appointed to consider ways of promoting uniformity of method.

At the same meeting (in Saratoga, 1885), but in another department, a committee reported on "Reforms in Educational Statistics," and presented a more elaborate plan of reporting the year's work than American schools had yet known. The scheme covered "School Population," with ten subdivisions; "Departments of Educational

Work," four subdivisions; "Teachers, Buildings, and Appliances," six subdivisions; "Finances, Including Receipts," six subdivisions; "Expenditures," six subdivisions.

In 1887 a Committee on Educational Statistics presented a report on "Points for Constant Consideration in the Statistics of Education." The text was: "The more nearly statistics approach a universal language, the better;" but nothing was added to all that had been said before. Mr. Gove of Denver, said forcibly: "Volunteer statistics, are monstrously unreliable; city statistical reports are jammed full of tables whose conclusions cannot be made use of. We need a positive authority to put questions and demand answers; a power above us to get reliable statements of facts."

In 1889 Kansas City took up the reform. Again we hear the argument for uniformity, again the value of comparative statistics, again the long list of items important for investigation; but we find, in addition, the first suggestion relating physiological and social conditions to school statistics. Said this committee:

Of average pupils little need be said; but with erratic cases many statistics might be collected which would be invaluable. If a pupil makes a poor record in a certain subject, it would be interesting, as an educational fact, to know his age, habits, how long in a public school, his teachers, how long under each one, whether he had private teachers, home influences, tendencies of his parents' minds; in short, to know the boy as he is. School statistics should enter into the social conditions of the people.

In 1890 a paper was read before the Department of Superintendence by Superintendent Harvey M. LaFollette, of Indiana, whose subject was: "School Statistics as the Basis of Legislative or Official Action: What Should Be Collected and How?" The value of relating educational facts with social conditions was emphasized again, and Mr. LaFollette took the ground that "to secure the best results in legislation, statistics of education must be taken as complementary to other social statistics, as illiteracy, crime, wealth." He speaks strongly of the value of universal statistics, but adds quickly that care must be taken not to destroy the definite character of statistics and their immediate or local application in an attempt to make them universal. The outcome of this paper was the appointment of a committee of three, with Commissioner W. T. Harris as chairman, to consider school statistics; and in 1891 Mr. Harris submitted a

scientific article on the meaning and value of statistics in general and of educational statistics in particular. He pointed out that directive power is dependent upon insight into the forces at work, and this insight is to be gained only by statistics; that this insight is of even greater value to the educators who are doing this work than to the legislators who are judging the work.

It was in this year that Mr. Blodgett, of the United States Census Bureau, sent to the association a letter in which, after stating that "no item of school statistics is now uniformly recorded throughout the country," he outlines what he considers desirable statistical information. These items do not differ widely from the schemes previously presented.

In 1892 there was a further report on "School Statistics," and a plan of reporting, far more elaborate than at any other time, was submitted to the association. This was based, however, on the same general plan as before, with a larger number of subdivisions, including a few items regarding social facts.

In 1894 Mr. W. T. Harris took for the subject of a paper read before the association, "School Statistics and Morals," in which criminal statistics were related to those of education. The next year further suggestions were made in the matter of forms for reports, and in 1899 the Department of Superintendence listened to a report on "Uniform Financial Reports."

In 1900 Superintendent Greenwood, of Kansas City, presented before the National Council of Education a report on "High-School Statistics." In this report, and one submitted the following year, Mr. Greenwood made an interesting study of the reasons why so many children leave school in the first year of high school, tabulating his results as to age of leaving and causes, number of failures by years and classes. After considering also a comparison between twenty-three cities of the average cost per pupil of maintaining high schools, two averages being taken (one based on enrolment, one on average daily attendance), the committee closed its work with several recommendations as to collecting, tabulating, and reporting information on the comparative persistence of attendance during the four years of high-school work, together with special investigation as to manual-training schools, their work and their results.

In 1903 a special investigation was made with regard to the number of children with defective sight and hearing, but there was no effort to relate the physical defect to class standing or mental ability. In 1904 there was further discussion of how this statistical investigation of eyesight and hearing should be conducted.

At the meeting recently held at Asbury Park the subject of statistics had no place on the program, but, during one of the sessions of the National Council of Education, Mr. George H. Martin, secretary of the State Board of Education of Massachusetts, complained that it is still impossible to obtain accurate school data, and pleaded for uniformity of method in recording school facts.

It is now almost half a century since statistics first claimed the attention of the National Educational Association. We have seen how much has been said and how little done to establish their use. One reason is not far to seek. While we have found superintendents talking much of uniformity, while we have heard commissioners of education lament the lack of statistics, and members of school boards advocate their use, the teachers have been silent. They have not realized that school data should be primarily of interest to the rank and file who are constantly reporting upon their work. This fact has been pointed out by the New York Association for Improving the Condition of the Poor, which has done such effective work in showing the need for school facts in solving the present problems of New York city.

It is to be hoped that the competition recently proposed by Mrs. Williamson, of New Jersey, will stimulate the interest of teachers in collecting and studying the results of their own work and that of their colleagues. When those who are doing the actual work of teaching feel that more light is the first essential to a realization of their own ideals, comparative school statistics will undoubtedly occupy a larger share of the attention of the National Educational Association.

WHY DO SO MANY PUPILS LEAVE THE PUBLIC HIGH SCHOOL DURING THE FIRST YEAR?¹

REUBEN POST HALLECK

Principal, Boys' High School, Louisville, Ky.

Teachers as a class are prone to worry, so it may calm us secondary teachers somewhat at the outset to understand that problems of survival are not peculiar to the high school. Geological strata testify to the enormous waste of life. Sudden climatic changes have modified or killed whole species. The cataclysms occurring in the fourth and the ninth grades are not so destructive as many that happen around us in the world of nature. If all the progeny of one pair of gypsy moths survived, they might in eight years devour all the earth's vegetation. Nature has seemed to take delight in producing in enormous quantities, so that individuals would encounter a desperate competitive conflict from which only the strongest could emerge.

The high school has recently suffered overmuch blame. Doubtful statistics have been employed to cover it with odium. The high school has received as much blame for failing to graduate all the pupils who never enter its doors as for its failure to graduate all who enter its first year. I think that figures will show that secondary schools do their work as well as any other department of education. In 1894 the state superintendent of Ohio said that 50 per cent. of all enrolled pupils dropped out by the end of the fourth school year. Kansas City has excellent progressive schools, and yet in 1904 her superintendent said: "It is safe to assume that 50 per cent. of the pupils enrolled in the public schools of Kansas City never get beyond the fourth year's work." It is an appalling fact if 50 per cent. of the school children of a republic whose watchword is "education" do not get beyond the fourth grade. This whole nation ought to rise and discover the reason for this condition.

Great universities have their own shortcomings. I do not believe

¹ Paper read before the Department of Secondary Education at the meeting of the National Educational Association, July 4, 1905.

that the high school can be charged with allowing its pupils to waste their time in as pronounced a degree as students do at some colleges. Professor Byerly, of Harvard, says in the *Harvard Graduates' Magazine* for December, 1902:

It is commonly, and I believe correctly, asserted that a student of fair ability, entering college from a good preparatory school, choosing his studies with discretion, using borrowed or purchased lecture notes, and attending one or two lecture "seminars" for a couple of evenings before the mid-year and final examinations, can win our A.B. degree without spending more than half an hour a day in serious study outside of the lecture and examination rooms.

The Tower of Siloam has for some time been falling on the high school, but I hope that I have made you feel that we are not worse than some on whom that tower has not yet fallen. If I have, I am perfectly willing to admit the faults of secondary education, and to ask you to buckle on your armor to overcome them. No matter how wasteful nature is, it is our duty to try to make two blades of grass grow in the high school where one has grown before.

In any city, however healthful, some are certain to die each year. If the death-rate is too high, a good board of health will make inquiries and devise remedies. What is the percentage of that special type of high-school mortality which we are discussing? The answers are nearly as various as the schools. The assistant commissioner of education of the state of New York said in 1904 of the high schools of New York city: "Approximately 52 per cent. are enrolled in first-year classes; 26 in the second; 13 in the third; and 7 in the fourth."¹ As a result of his quite extensive studies, Professor A. C. Ellis says: "Of the boys entering the high school nearly half drop out before the second year in all sections of the country."²

There is general agreement that the percentage of those falling by the way in the first year of the high school exceeds that for any other year. What are the causes? The statistical method has been tried to answer the question definitely, but those who have tried this way acknowledge its failure.³ Secondary education is in such a transitional state, and the teachers change so frequently, that figures

¹ *Educational Review*, October, 1904.

² *N. E. A. Proceedings*, 1903, p. 794.

³ J. M. Greenwood, "Report on High School Statistics," *N. E. A. Proceedings*, 1900, p. 340.

from the same school for different years are often worthless for purposes of comparison.

Mr. William F. Book¹ adopted a more suggestive method than the statistical in finding out why high-school pupils leave school. He had 961 high-school boys and girls in fifteen different cities and towns discuss this question in writing, so as to get the pupils' point of view. Many of the replies show remarkably good sense and penetration. Many different reasons are given, but there are some points in which all the papers agree. These common points of agreement are that pupils leave the high school because their interest is not secured; because the teachers fail to give them proper help and encouragement, or are positively unsympathetic; or because, from a plain business point of view, going to high school does not pay. Three extracts from what the pupils wrote will be suggestive. One says: "Many a boy stops rather than be tormented by a teacher who fails to understand him." Another exclaims: "Nothing doing in school!" A boy of seventeen writes: "I attribute most of the interest I have taken in any subject to the teacher in that branch."

I should like to offer some suggestions based on my secondary-school experience extending through twenty years. I remember that the mortality in a certain hospital once resulted in an investigation. The committee reported that the causes were two: young and inexperienced doctors unscientifically treating an unusual epidemic of a virulent disease. I believe that this same verdict will account for much of the excessive mortality of the first year in the high school. High-school teaching is not yet a profession, and the first year develops an unusually virulent disease in the pupil.

High-school teaching is not a profession in the same sense as the practice of law and medicine. Professor Dexter,² from his study of a selected group of high schools, gives the average years' experience of high-school teachers as varying from 8.9 for men in the North Atlantic Division of states, to 4.4 for women in the Western Division. Superintendent Aiton, state inspector of high schools of Minnesota, writes: "In my judgment, the average term of service of the high-

¹ "Why Pupils Drop out of the High School," *Pedagogical Seminary*, June, 1904.

² *Fourth Yearbook* of the National Society for the Scientific Study of Education, Part I, p. 52.

school teacher in this state is not over four years." If I am reminded that many drop out of medicine and law, I must ask: Are the best lawyers and the best doctors the ones most likely to abandon their professions? Do our most intelligent young men and women remain in teaching? In twenty years I have never known but one high-school teacher, whose resignation was desired, to present it voluntarily. If the most capable young men and women do not find enough in secondary teaching to attract them permanently, it is plain that our high schools can never reach high-water mark. The high school of which I am principal pays from \$1,000 to \$1,800, but I am never satisfied with that worth of ability in my teachers. I usually get men who are worth vastly more; but, as a rule, they leave in a short time. This ceaseless change, this increasing difficulty of finding suitable men teachers to inspire adolescent boys, and of avoiding incompetents who would mar God's image in the making, causes me often to say: "Uneasy lies the head that wears a secondary crown."

Authorities tell us that less than 20 per cent. of the boys who enter high schools remain to graduate. The Boys' High School of Louisville has for some years maintained an average of nearly 38 per cent. of graduates. This would not be a large average for a girls' school, or for a mixed school, or for a school in a smaller town where the population is more homogeneous and the chance for social mingling greater; but I am sure that this percentage could not have been maintained in a commercial city of a quarter of a million, unless the remedies, which I shall now briefly outline, had been prescribed to stop withdrawals from school.

First, an endeavor is made to get the best teachers, irrespective of the state in which they were born or educated. College graduates are always chosen, largely in terms of their individuality, which must be such as to inspire and stimulate adolescents. The adolescent teacher must be of energy, enthusiasm, and sympathy all compact. I have found that inefficient teachers fail the largest proportion of pupils, irrespective of the subject. Those teachers who cause the most to drop out are either those who have little skill in the art of teaching or those of the self-righteous, unsympathetic type, who remain on their pedestals and offer no encouragement to a stumbler.

I sometimes ask such in a roundabout way: "Suppose the Messiah had been of your type?"

Second, put your best teachers in charge of first-year classes, and you will be astonished at the size of your second-year classes.

Third, even the best teachers should remember that the majority of incoming pupils are very immature. If instructors are not careful, they will find themselves teaching subjects like algebra and Latin as if the pupils were expert metaphysicians. I have often sat in the rear of the room and listened to the explanations of the teacher, and failed to comprehend them on the run, because, like the pupil, I was not an expert in that line. At such times there comes over me a feeling of thankfulness that I am no longer a child compelled to grasp at hurried explanations which have no meaning for me. Remembering how I dreaded to be in the clutches of a teacher whose explanations I could not comprehend, I sometimes wonder that more pupils do not leave.

In the fourth place, I should like to emphasize the fact that the first eight weeks in the high school are the most important in the course. The psychological moment has come to endear the pupil to the school, and to put him on such a firm foundation that the floods of discouragement and the winds of bad preparation will not shake him. Never again will he be so impressionable, never again will he slave so willingly, never again will the mere novelty of mastering things hard and dry seem like such a glorious victory. The majority of teachers begin a new subject too rapidly and give the pupils too little time to find themselves. In many cases a third of the class is so far behind at the end of eight weeks that their doom is already sealed. A horse- or a dog-trainer who failed with such a large percentage of animals would be speedily asked to change his occupation.

Every enduring element of human progress is built on repetition. Those teachers are geniuses who can have the pupil repeat foundation facts in such a variety of settings that he never feels the mental paralysis that comes from too much sameness, but seems to be getting something new with each recitation, just as a skilful cook can make you and me think that we have a varied bill-of-fare, although the essential articles of diet have been the same for a month.

In the fifth place, high-school teachers must be able to teach pupils how to study. That is one of the most important parts of our business. All teachers are too prone to forget that the study of books, however necessary, is at first unnatural. The first year in the high school suddenly presents subjects from a more difficult and abstruse point of view, and book-study becomes correspondingly more unnatural. For untold ages man's chief business was with external things, with rain and shelter and fruits and animals and clothing. He cared little for the idea divorced from the thing. They went hand in hand. In the study of algebra and Latin, for instance, how could this unnatural divorce be more complete?

The complaint is universal that high-school pupils do not know how to study. How many high-school teachers really know how to break pupils into dealing with ideas apart from things? Many pupils are simply bewildered when left alone with ideas. They do not know what such study means. It is simply mockery to tell them to concentrate their minds, and not to think of the dog, or the boy whistling to them to come outside. I have found out, by costly experience, that many pupils will never learn how to study unless their minds are steadied by some objective external aid. They need that just as much as a carpenter requires a scaffolding. For instance, a pupil who did not have the power of putting much consecutive study on his Latin forms was handed a lead pencil and a piece of paper, and told to write down the forms. The movement of the pencil and the black marks appealed to his bodily eye and furnished the requisite external scaffolding to keep his mind steady. Then he was told to repeat the words aloud, and his ear afforded a different type of scaffolding. Some pupils need to represent their algebraic problems graphically before they mean anything. One beginning class which had done execrable work in English composition was made to follow a rag-picker for half an hour; or to spend the same length of time watching a street fakir, or a policeman, or a dog, or a cat, or a freight depot, or a central market, or a peddling huckster, or something else that afforded scope for mental action in connection with things or movements. The pupils were then required to report what they had seen or done. The improvement was so rapid that the whole school was then given regular assignments, just the same

as if all the pupils had been reporters on a daily paper. The improvement in writing was so striking that this output was exhibited at St. Louis, and was one of the factors in securing an individual gold medal for the school.

In the next place, my experience has convinced me that first-year pupils should receive special attention the moment signs of delinquency begin to appear. This attention, which can be given before or after school or during study periods, is as absolutely necessary for delinquents as for a physically sick person to have a doctor. I know that this special attention will save many from leaving school.

Let me tell you how certain altruistic teachers carried a class of twenty-eight boys through the first year with a loss of only two. The class was merely an average one in point of ability. One special teacher adopted that class. He told the class that he should consider them his boys, that he was responsible for them, and that he had already boasted that they would stand by him and do well. He asked them to let him know personally if any trouble developed. From the start the class was interested in keeping his good opinion; but soon there began to be copying, that almost invariable precursor of delinquency, and then some boys fell behind. He said to them: "Boys, this class is like a city or a town, and you must help each other out. If one boy fails and stays a failure, I am going to hold the entire class responsible. What would you think of a city that had no infirmary or hospital, and paid no attention to its sick? You must yourselves help all your classmates who need assistance in any study, but you must help them right here in the class family with me, and not on the outside, unless I first have an understanding with you about that. You won't find it necessary to copy any more." Then, to break the ice, he had boys begin to help each other at once. A number who had been sent to the board to work algebra problems could not solve them, and he promptly sent other boys there to help them in such a way that they could work the problem alone. Others were detailed to go around the room to find out if more needed help, and the helpers were very proud to be designated as such.

Their patron teacher regularly visited all their other instructors, to ascertain if there were delinquencies in other subjects, and to see that the needed attention was at once given. That class became

patriotic to a fault. It was proud of itself, its teachers, and the entire school. About a month before the end of the year, I was detained an hour after closing time. As I left, I was surprised to see two boys from that class coming from a room. "Sam," I said, "you and Will must have been very naughty to be kept so long after school." "No," replied Will, "Sam didn't understand his German very well, and I just stayed to help him."

We saved all but two of that class of twenty-eight. And every one of those twenty-six boys would have behaved like a Tartar at home, if anyone had suggested his stopping at the end of the year.

We never have such success with those classes whose teachers we change in the middle of the year. It takes both pupils and teachers some months to adapt themselves to each other. To make a change when they really begin to understand each other results in much wasted force. If mid-year promotions necessitate tearing up the school in the middle of the year, then I doubt their wisdom. I have seen classes that had done good work the first half of the year go completely to pieces under a change of teachers the second half.

We have found out through experience that the work of the first year should not be so severe as that of the other years. We make it 20 per cent. less in amount. But whatever is taught should be thoroughly taught. A pupil will never amount to much unless he learns how to face hard work. Mr. Book's investigations show that no teacher who was lenient or easy in her requirements was mentioned by the pupils as a favorite instructor. His comment is: "All said that they did as much work for their favorite teacher as for all the other teachers combined, and that it was always a pleasure to do it."

Now, I shall try to epitomize, as briefly as I can, the points which seem most important in discussing withdrawals from the high school. I believe that for lasting, orderly improvement, high-school teaching must become a profession; that adolescent teachers must be chosen largely in terms of their personality, with the chief emphasis on sympathy and the power to stimulate and inspire; that these teachers should understand the break between the eighth and ninth grades is due more to an emphatic difference in the kind and amount of mental activity required in the high school than to mere difference in the subject-matter; that they should realize how unnatural is the

study of abstract ideas and relations; that they must learn the absolutely necessary art of teaching pupils how to study; that first-year classes should be put in charge of the very best teachers; that the first eight weeks are the most important; that the start in new studies must not be made too rapid; that delinquents must immediately receive special attention; that some one teacher should watch a special class like a parent, and that he should receive special credit for having as few delinquents as possible, as should every teacher for keeping down the number of delinquents in his special branch; that a spirit of co-operation should be developed, so that the members of each class will be willing to help their own delinquents under the direction of the teacher; that classes should change their teachers as little as possible during the year; that the work of the first year should be very thorough, but about 20 per cent. less in amount than for the other years; that good teaching and the spirit of the school are more important to prevent withdrawals than the addition of many so-called popular subjects; that the enrichment of the course may not result in the enrichment of the pupils; that, to a certain extent, different causes are operative in leading the two sexes to stop school, the boys seldom mentioning ill-health or overwork; that more attention should be paid to differentiation in secondary instruction for the two sexes, the reason for this belief not being based on introspection, but on the concurring testimony of experienced secondary teachers coming to the Louisville Boys' High School from schools where the female sex preponderated, that, in spite of much previous successful experience, it took them at least a year to learn how to handle boys properly; that the school should foster some branches of social activity appealing to the play or recreation side of the most varied personalities; and, finally and chiefly, that teachers should aim to develop moral stamina, since more pupils drop out from lack of moral vigor than from deficient intellectual ability.

AN ASPECT OF THE WORK OF THE TEACHER OF ENGLISH

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• How shall one dare to rephrase any of the smooth-worn generalizations about the function of the school: to say, for instance, that the definition of education today is not information, nor knowledge, nor intellectual development; or that, though the time has passed for worshipping intellectual training with sacrifice of body and soul, the time for intellectual training has not passed? Lamentable platitudes these, and impertinent withal, unless there is some danger that, in our present elaborate correlating of school with home, church, and every other institution for the education of the young, we fail to discriminate the essential function of each. If there is this danger, we must put up with platitudes until we see that the high school has something to give which not the best of homes, or the best of churches, or elementary schools, or colleges, or business experience can give so well, and that the "peculiar difference" may be no newer thing than this: the task of showing to young people of medium opportunities—not the masses that stop with the grammar school, nor the picked band that goes on to college—how much power and profit, joy and light, lies in the conscious workings of their own minds; of opening for them, in a word, the door of the intellect upon the beauty and interest of life. It is the object of this paper to make clear the bearing of such a conception of the high school on certain problems of the English work.

For one thing, it clears off with one sweep all mean and mediocre literature. The business of the English teacher is to make attractive the genuinely good, which is to say, the thing that makes appeal, not only to right feelings, but to just thinking, that is itself artistically right. Let E. P. Roe's immaculate morality shine as it may, he is not for these uses; and with him must go—out from the sanction of consciousness of the English classroom, it is understood—many a

book, not vicious and not unbeloved by the young folk, only common and poor by literary standards. So with other matters more or less intimately connected with the English work—the presentation of a play, for instance, the program of a literary society. Nothing could be of better value to the study of English than the acting of a play, provided that it be a good play.

It is fortunate that there is a great deal of the genuinely good, for the specific against failure in making it attractive is variety. Hence the need of an open list, a free career, so to speak, through Scott and Chaucer, the *Arabian Nights* and the Old Testament, *Gulliver's Travels* and the *Pilgrim's Progress*, the *Iliad* and *Fuzzy Wuzzy*, not to speak of the various combinations of goodness and attractiveness in our best periodicals, which should be within the reach of every pupil in every school. Why, in theory, should one first-year class like what its predecessor liked, or one teacher butcher the enthusiasms of another or tarnish her own with too much handling, or a certain sequence within the year be as a law of the Medes and Persians?

Here some practical difficulties put up their heads. Let us pass, as wearisome but manageable, all those connected with the mechanism of the program. In the general plan of the year's work, provision must of course be made for certain points of contact between classes, and a definite understanding reached about divergences. A more interesting consideration lies behind the constant cry of the English teacher, "No time!" Is there any legitimate objection, on the plea of scant time, to very great variety in the number of books assigned for the year's reading?

Obviously not. The teacher can handle any reasonable course of reading—ten books a school year, say, or five books—so as but to benefit his pupils and himself by the changing and freshening of his method of attack. For instance, say he has five books assigned, and half the time of the class for reading them—that means four weeks a book; if ten is the number specified, he has two weeks. He ought to be able to get the juice of the book out either way—not to wring it dry, of course, even if he could or would, but to get, with more or less detail, some single, definite, harmonious impression. Oral composition, properly manipulated, will draw this out; written composition will; so will class reading—and so on, one method being more

expeditious than a second, a second than a third. And over and over again, as all know, the least promising method brings the best results.

Then, there's the terrible bugbear the college entrance requirements, with all the talk of their restrictive and benumbing grip upon the high schools. Are the best plans of high-school teachers crippled by the call of the colleges for intensive study of certain masterpieces? After all, there are the masterpieces. And, besides, do the colleges not want, in literature and in composition, what the high schools want to give anyhow? Their representatives say that they want the pupil to have something to say and some definite idea of how to go about saying it. Here, as everywhere else, the *test* of fitness must be coherent expression. This, it would seem, must be based on the power to discriminate, as between the recounting of an incident and an explanation of it, between an explanation and a plea, a plea and a precept, or, chief of all, between a whole thing, large or small, and a fraction of a whole, which last matter will include the understanding of the nature of paragraphs and sentences singly or in groups. Again, bare intelligibility demands correctness in certain details, settles the question of insistence on commas and apostrophes, spelling, and decent reading. The point is simply this: College preparation isn't justly a special and conflicting responsibility upon the high-school teacher; whatever is best for the high-school pupil is best for this subordinate end.

All of which argues for a most plentiful lack of dogmatism in regard to variety of material and treatment. Yet, and consistently, our so-called secondary education might well be more closely girt. Accuracy and breadth of information, patient zeal in acquiring it, a well-stored memory, and a well-trained reason—these things are not beyond us average folk. They are the scholar's earmarks; they are also the earmarks of efficient workers in every calling on earth.

It follows that one of the best tools in the English workshop is the study of the larger structural features of both literary masterpieces and the pupil's own work. How can it be otherwise? The material of the study of English is, quite as truly as of zoölogy or botany, life—that is, it is expression by means of words of the experience of life. But this material lies all around the pupil, in books and out of them, outside the classroom. How, then, can the classroom

prove any particular right to be? It must gather in, as has been shown, a copious but discriminated mass, and then it must show, in such fashion and to such extent as can be grasped by the mind addressed, how a master makes his meanings clear, and therefore how *we*—pupil, teacher, and the rest of us—may make our meanings clear.

Against this theory, it is true, objectors are wont to advance two precepts. Take care of the thought, they say, and the form will take care of itself; and again, put nothing, particularly not yourself, between the author and the pupil. The first is on its face an absurdity; the second, a matter of course, but a reason for the study of form. For how else, pray, can the author show his meaning than through the form he chooses for it? And how else can the teacher eliminate himself than by letting the author have his say through the medium he has chosen? And when is the teacher more glaringly and definitively in the way than when he is pointing out, or causing the pupil to point out, random features that seem to him attractive or noteworthy? It's largely because we don't entirely grasp his form, down to the last exquisite detail of it, that we never do fully know a great master's meaning—facts we euphemistically confess and dodge by saying that his masterpiece never tires us—and, of course, it is but little of his form that the high-school babe will get; but the two can't be separated. That the teacher sometimes tries is the reason that he sometimes gets nowhere with a great book, and that the pupil gets just a general impression of teacher—lovely or awful, as the case may be—and none at all of what he, or the author either, has to do with it. Let him read *Macbeth*, for instance, and wonder over the witches, and puzzle over Banquo's shadowy virtue, and argue whether Lady Macbeth is a worse villain than her husband, and find out that the English king is Edward the Confessor, and agree that old Siward is heroic and inspiring—and where is the meaning of *Macbeth*?

It follows, of course, that he's at sea when he tries for himself, and he can't respond at all to the idea of ordering his stuff after one fashion if he means one thing, and after quite another if he means something else. On the other hand, give him but the thread, and he loves the unraveling of a great piece of art, and having unraveled, can in some fashion construct—and this is a keener pleasure

still, this conscious effort to give fit array to an idea of his own. Words will come, they do come—words with blood in them, and sentences with joints and sinews—for such service as this; and behold, he has gained the power to write and to speak, with his mind on his subject, not on himself.

No one will deny, however, a danger—nonessential to the study of form, but actual—that the teacher's work of directing appreciation may check spontaneity and obscure the light. This, is indeed, one of the chief problems of the English teacher. The best resource against it is what may perhaps be called the third essential device of method—oral composition. There are signs that the extraordinary potentialities of this phase of English work are beginning to be recognized in the high schools. No other sort of work better illustrates the necessity, just pleaded, of care for form on the one hand, for variety and excellence of material on the other. For, unbridled, unplanned, it runs with amazing speed into mere babble and gush, and, without plenty of provender to feed on, it dries into a weazened thing indeed. On the other hand, it would be only a very crude teacher who would so pile up restrictions as to extinguish the pupil's natural joy in telling people something he thinks he knows; and the number of subjects, closed utterly to the pupil's power of manipulation in writing, but perfectly approachable by this method, is matter of daily fresh discovery and delight. An impromptu list of ways of using oral composition found by experiment to be practicable and helpful, contains the following numbers: (1) the recounting, section by section, of the whole, story or text, as preliminary to detailed study; (2) the reproduction as brief but complete wholes of incidents from books read in class, or brought in from outside reading or experience; (3) descriptions, ditto; (4) adaptations of above material with original variations; (5) dialogues constructed as in 4; (6) summaries of articles in periodicals, as President Thwing's papers on athletics; (7) reports on how to gather material from scattered sources; as how to use Poole's *Index*; (8) impromptu criticisms of themes and other class work.

With such opportunities, and with the need there is for the pressing home of every one of them, it is no wonder that English teachers want more time and credit for their work. There are other good

reasons why they should have it. One of the most substantial difficulties of English teachers—bequeathed to them, it is true, by a former generation, but still in a green old age—is the very imperfect knowledge on the part of the public of what English teaching means, and a distinct tendency to belittle its efficacy. Quite apart from the question of the intrinsic value of English, an increase of time and credit allotted to the study would doubtless do something to enhance its dignity. When Latin, German, and French have five credits, why should English have only four, except for the reason that it is of less importance? So the general public will not illogically argue. And the fact is, as things have been until not so very long ago, English *is* of less importance—that is, without a very clear conception on the part of teachers of what the high school is, and of what English is in the high school, English instruction becomes, from the nature of the material and the circumstances, so fluid, various, chameleon-like, that no definite claim can be made good for it. The difficulties that spring from popular misapprehension and ignorance, then, can be cleared only by removing the sources of that misapprehension; but the official recognition in the shape of five credits would be, no less, a useful implement in the work.

The demands of this work upon the teacher are obvious. For one thing, it takes for granted in the individual a high standard of scholarly attainments—an essential of his qualification, by the way, one often hears belittled, and oftener still sees discouraged in the grinding progress of the school routine. Again, it calls, as has been suggested, for intelligent and sympathetic co-operation on the part of the teaching body. It is not too much to say that the high school languishes, in some measure, for a larger common life among its teachers. They ought to be a communistic brotherhood, inspired each one with the lofty determination to get for himself all the good that is in any wise to be extracted or detached from the others. Calculable progress in this direction must be slow; it is bought with much sacrifice; but until it is bought there can be no common spirit, no common ideals, no problems can be permanently solved, and the professional intercourse of teachers will continue to be restricted to bewailings of their difficulties and exaltings of their individual preferences.

In brief review of the purpose of this paper: Its conception of the high-school English course implies, that the high school trains its large body of young people of medium opportunities to appreciate, and to use for pleasure and profit, the powers of their own minds, and holds high before them the intellectual virtues of enthusiasm for knowledge and painstaking accuracy in acquiring it; that the first care of the high school is this, whatever it may also be able to do in the way of "mothering" its pupils, providing for their social amusement and aggrandizement, physical improvement, or moral reconstruction; that such an ideal presupposes for its realization, for one thing, a reasoned plan of work, broad yet definite, since based on the requirements of the growing mind, and, for another, teachers individually of good scholarly attainments and ambition, and collectively a united organization, or rather, an organism breathing the very inmost spirit of their common task; that such unanimity achieved, some difficulties, such as the working out of due proportion of time and emphasis on different features of the work, and the attendant problem of a special preparation for a college course, will come to seem apparent rather than real, since it will be seen that, whatever the form of the requirement, the reality demanded of the high-school student is the same: a grasp of the identifying features of the subject, within or without a book; the power to recognize, analyze, and construct, in elementary but consistent fashion, a whole composition, as a narrative, an explanation, a paragraph, a sentence; such reasonable correctness and ease in the details of speech and writing—spelling, punctuation, reading—as will enable him to manifest these larger powers; not nice appreciation of literary values or refinement of expression; that other difficulties of more general nature, such as the popular misapprehension of the scope and importance of the study of English, with its attendant evils, may gradually be vanquished; finally, that the best results of the English classroom seem to be connected with (1) the use of great variety of material—uniform only in its exclusion of poor stuff and matter unsuitable to the needs of the boy and girl for whom it is selected, (2) fearless emphasizing of the larger structural elements in literature and composition, with (3) generous dependence on ordered exercises in oral composition.

EDITORIAL NOTES

GEORGE HERBERT LOCKE

It is with great pleasure that we welcome still another of the admirable reports of that indefatigable and ever-interesting investigator Mr. M. E. Sadler. This time his concern is with the opportunities for secondary education in Hampshire, and we are reproducing his comments upon the function of secondary education in general that our readers may get his point of view. It is this feature of enunciating principles that makes his reports literature instead of mere compilations of facts and analyses of local situations.

*SUGGESTIONS IN
REGARD TO
SECONDARY
EDUCATION FROM
MR. SADLER'S
LATEST REPORT*

"It will be agreed that the most valuable results of secondary education do not consist in masses of book learning, or in the possession of certificates (it being only too easy to give people more knowledge than they can digest, as well as the wrong kind of knowledge for their needs), but in alertness and openness of mind, in clearness of thought, in the power of getting to the bottom of things, of drawing right conclusions from facts, and of grappling with difficulties in a practical and persevering way; in ability to work with other people; in firmness of moral principle; in courage, reverence, and self-control. The merits of a school, therefore, should be measured, not merely by the success of its pupils in examinations, but by their general intelligence, by their bearing, by their sense of duty, by their conduct when school days are over, by their public spirit, and by their habit of steady and thorough work. To secure these benefits the essential thing to provide is a staff of teachers of high personal character and of cultivated mind. So far as the course of studies is concerned, it should not be prematurely specialized. A general training on liberal lines is the best preparation for technical education, and most likely to give the necessary power of self-adaptation to new and unforeseen conditions in the practical duties of adult life. But the spirit of the education matters more than its form, and the attitude of mind which it produces is more important than the amount of actual knowledge which it provides. In point of curriculum, secondary education should not be all of one type. Different temperaments and different types of mind have a natural affinity for different courses of study. On the intellectual side, the chief business of a secondary school is to secure a wide and discriminating outlook, to make the learner quick to see the bearing of one thing on another, and to train in him the power of concentrating his thoughts upon the work in hand.

"The tone and tradition of the school, the personal example and the influence of its teachers and the corporate life of the scholars, are of no less importance

than the actual course of its studies. But through the medium of a course of studies a school has necessarily to do the greater part of its intellectual and character-forming work. Therefore the right choice of a course of studies is a matter of great moment in educational policy. But it is also, owing to the vast range and variety of knowledge now available for the purpose, a matter of extreme difficulty, upon which there is at present great conflict of opinion among those best qualified to judge. We are compelled to regard the whole question as being, through the operation of intellectual and social forces which lie beyond individual control, to some extent once more in an experimental stage. Nevertheless, in spite of our uncertainty on many points touching the curriculum of schools, the forces of the time make it necessary to act. In this and in other countries there is an unmistakable demand for new educational opportunities. This demand springs from many causes. The rise of a new and highly skilled artisan class has led to a desire for a more advanced kind of education than is at present usually given in the public elementary schools. This is probably the most significant feature in the new educational situation with which we have to deal. A type of school is needed which will carry forward and supplement the work of the elementary school. This development is often asked for under the name of secondary education. Again, there is a strong feeling that the elementary schools should themselves be improved, the training made more individual, and the classes smaller. This has led to the need of more teachers, and involves better provision being made for their educational and professional training. In the third place, modern business life in nearly all its forms makes greater demands than heretofore on the intellectual powers, and therefore necessitates a better intellectual training in the case of those who are destined for posts of responsibility in industrial and commercial life. Fourthly, the range of professional life has widened. The secondary schools have to consider the needs not only of the older learned professions (including the profession of the teacher), but of a number of other callings, such as accountancy, public administration, and the municipal service, which are now as exacting in their intellectual demands. And, lastly, there is a growing conviction that the civil welfare of the whole community calls for a widening of the intellectual outlook by means of well directed school training.

"The chief difficulty in the way of developing intellectual keenness in our secondary schools lies in the temper of the time. Many of the old aims, which were implicit in educational work, are passing through a phase of readjustment to changed social needs. Secondary education is especially sensitive to psychological conditions, and feels the influence of the uncertainties which arise in a period of rapid intellectual and social transition. The new learning of our time has not yet found its fit form as an instrument of instruction for the generality of pupils in the secondary schools. Patience is needed, and the securing of men who will devote great intellectual power, with strong moral purpose, to the problem of what to teach in our English secondary schools, and how best to teach it.

"A good deal of the actual instruction, as distinct from the corporate training, given in many of our English secondary schools at the present time, is of much

less value than it might be to many of those who receive it. There are indeed many honorable, and some brilliant, exceptions to this, and there is no reason whatever to feel disheartened for the future. Everywhere there are signs of a new spirit in English secondary education. Moreover, in their hold upon character, and in their regard for the personal welfare of their pupils, our good English secondary schools are unrivaled in the world. But much of what is actually taught in the way of lessons has often too little relation to the real needs of life. There is apt to be too much working up for examinations, and too much of the certificate-winning kind of training. There is often too much reliance upon text books; too close a following of the beaten and dusty way. Too often the lessons are in no real sense the outcome of the teacher's own intellectual life, and consequently they fail to arouse any intellectual interests, or to engender a belief in the power of knowledge among those to whom they are given. But it must never be forgotten under what disheartening difficulties great numbers of the teachers have to carry on their work. Their intellectual life is often choked by poverty, stunted by lack of opportunity of travel or further study, deadened sometimes by years of drudgery prolonged into disappointed middle age. And teachers can do but little unless their work is carried forward by some great intellectual or national movement of which it is the expression, and from which it derives its power of appeal and its spiritual force. . . .

"It is just that in the reorganization which is now going forward in English secondary and higher education (a movement which has had no real counterpart in our national history) care should be taken to secure for country-bred children access to those opportunities for advanced education which are afforded by efficient secondary schools. The possession of a good education counts for more and more in the organization of modern life. It is highly undesirable therefore, that intelligent parents should feel that by living in the country they are endangering the intellectual welfare of their children. Hence in the foregoing chapters of this report the needs of country children have been carefully kept in mind, and suggestions have been made for meeting them by the provision (1) of efficient secondary or higher elementary schools at convenient centers throughout the country; (2) of allowances to cover the cost of railway fares in the case of Junior County Scholars who, though at some distance from a secondary school, live within daily reach of one; and (3) of a number of boarding scholarships for children of special promise who live too far away from a secondary school to pass to and from their homes every day. In view of the number of useful careers now open to women, it is proposed that these facilities should be placed within the reach of girls as well as boys.

"Modern business of all kinds, whether it be carried on in town or country, causes an ever-increasing demand for the power of organization. The power of organization, if it is to be effectively used under modern conditions, requires not only persistent application and accuracy in details, but a wide range of knowledge and the trained use of the imagination. It also involves the habit of applying knowledge to practical ends, of bringing together different portions of knowledge

into new combinations, and of quickly realizing the bearing of new developments of knowledge upon customary ways of doing things and upon the probable demand for new kinds of skilled service. These qualities are capable of culture by means of appropriate school training. It is part of the business of a good school, and especially of a secondary school, to cultivate them. And thus an efficient system of secondary and higher education can supply the very kind of power which modern business relationships require. Schools cannot actually create the power, but they can develop or cultivate it, and greatly increase its value. The power is needed in the country as well as in the towns, and in some respects the need for it in the country is the more pressing. It is to the interest of the whole nation that this power, wherever it is found should be developed to the utmost. Secondary and higher education must therefore be looked upon as a matter of public concern, and not as a luxury which can be left to take its chance without public help or supervision."

BOOK REVIEWS

THE ACTUAL WORKING OF THE HISTORY SYLLABUS FOR SECONDARY SCHOOLS:*

The object of this paper is not to champion the *Syllabus*,² but to state the aims of the makers; to present the reports of teachers and pupils who use the book, and to suggest certain questions for discussion. It is desirable that both faults and virtues may be frankly stated and discussed by teachers who have used the book. The committee will be glad to receive reports as to the ways in which the *Syllabus* has proved useful, suggestions as to how it could be made more useful, or statements of difficulties in its use. The makers of the *Syllabus* would really include in its broader sense not merely the ten members of the committee, but also over a score of other teachers directly concerned. This fact at once suggests one of the aims of the committee and the Association. It was their intention to make the *Syllabus* a piece of co-operative work which should represent practicable and tested methods.

This is the kernel of the discussion. Does the book, in the words of a secondary teacher who has tested it, combine "common-sense, experience, and scholarship so as to create a really usable *Syllabus*"? Or is it too difficult, too much the work of the college specialist? Can it satisfy both the secondary teacher who is beginning work either in history or in a given course, and also the trained teacher of successful experience, and, finally, the college examiner? On these points it is desirable to hear from all three classes of teachers. In general, the aims of the committee and the working of the *Syllabus* may be discussed under three heads. The *Syllabus* was designed to do three things: (1) to save time; (2) to guide to the use of the best available methods and materials; (3) to stimulate both teacher and pupil. Now, in actual use, does it accomplish these three aims?

1. It should save the time of the teacher in preparing topics and references, and in hunting up the best books. It should aid teacher and pupil in getting quickly at books in the school and public library. In the classroom, it should save the time often expended in writing out and copying topics and references, and in assigning general and special work. It should save the pupil time in preparation, and help him to see before coming to class some of the questions on which he should seek information. The greater clearness of a printed and complete outline for all four courses should give a view of the field which is clearer and more comprehensive. It is with this last point in mind that there is given, even in the separate pamphlets for pupils' use, a "General Survey of the Field," of three or four pages, for each of the courses. "It

* Read before the New England History Teachers' Association, at Springfield, Mass., April 15, 1905, by Professor Herbert D. Foster, of Dartmouth College.

² A *History Syllabus for Secondary Schools, Outlining the Four Years' Course in History Recommended by the Committee of Seven of the American Historical Association*. By a special Committee of the New England History Teachers' Association. H. D. Foster, Chairman; W. H. Cushing, S. B. Fay, C. H. Haskins, E. F. Henderson, E. K. Kendall, E. Kimball, B. Perrin, E. A. Start, E. M. Walker. Boston: D. C. Heath & Co., 1904. \$1.20.

puts me two years' work ahead in my work," writes one teacher. "Time saved in mechanical matters liberates energy for more vital things." "It saves at least ten minutes a day required for dictation, a gain of almost an hour a week for discussion, or thirty hours, at least, a year." "Work is done and books are used by pupils which would never be reached without it." One teacher reports that, having the printed topics and references in their hands, pupils take out books in advance and work ahead at the end of the week, or when they have spare time. Another writes that pupils find it useful in making up lost work.

In making out the topics, and especially in the selection of the "Additional Topics," one of the aims the committee had in mind was to enable work in history and English to go hand in hand. In schools where much composition work is done it is hoped that time may be saved and work correlated by utilizing the topics and references for composition in English. The teacher of English would often be glad to have pupils write on topics in history with which they have already dealt in the history class, and for which references have been given. The pupil would write with more intelligence and interest on a subject for which he has already acquired some historical background. It is the lack of just such historical background which makes much composition work so painful and discouraging to both teacher and pupil. This is a point deserving emphasis. The method has been occasionally tried, and with success; and it is hoped will be further tested and reported upon by teachers who find it either helpful or impracticable. It is a method recommended to the secondary school by some college departments of English and history. The difficulty in most schools doubtless is that there is only time to do the composition work required in connection with the books laid down for entrance in English.

2. The *Syllabus* is intended as a guide to essential things to be studied, to the best books to be used, and to sane and tested methods. It is intended to suggest the relations between subjects and courses; to aid teacher and pupil in working out the four courses in orderly sequence; to suggest subjects suitable for comparison, map-work, and review; and to indicate where the most useful material is to be found. "We do not get the cart before the horse," writes one pupil. "I can see the whole because I can look back easily," writes another. The references and the books are reported as useful and available. In the map-work, as in other forms of work, the committee sought, especially in ancient history, to meet the needs of the school with ample or with little time. This is secured by the use of smaller type for advanced or college preparatory work in ancient history; and by the inclusion of "Additional Topics" in all four courses for the more fortunate schools. In the few cases where there is not enough map-work to meet the needs of an enthusiastic teacher, he will find it easy to suggest other subjects.

In some schools the books are not available. Often this lack may be made good by the use of the public library. Where this is not feasible, the *Syllabus* may prove useful in showing school and town authorities the value and necessity of a good body of reference books. For each of the four courses there is given a list of books for a small school library, costing about \$25. This is followed by a longer list of books referred to in the outline and adapted for a town or large school library. In all the brief lists, and in the longer list for the American history, the price is given. In the outlines, frequent and specific references are given to these books. These references are a guarantee that the books are likely to be used; they therefore constitute an added argument for their purchase by school or town authorities.

The teacher of history needs his library just as much as the teacher of chemistry or physics needs his laboratory, or the teacher of manual training his shop and tools. Libraries are our laboratories; books and maps, our tools of trade. If we can convince the citizen and the school committee of this, we may be sure the generous public spirit of the land will respond and adequately furnish our historical workshops. Public interest in history and in historical teaching is rapidly developing; and we need not fear that an intelligent American community, when once it sees the need, will fail to find some way of meeting reasonable demands for the tools of trade. It is not characteristic of America to ask the schools in which it takes just pride to make bricks without straw. The smaller and older communities of New England are in danger of being outstripped by the newer communities of the middle and western states. In many of these smaller places the teacher will have to develop his ingenuity in raising money by various devices until public sentiment is sufficiently developed for the taxpayers to meet their just obligations.

Can the *Syllabus* be used to advantage by a teacher who is beginning a subject, and also by an experienced teacher capable of making an outline of his own? Both classes of teachers asked for advance copies of the manuscript, and both report its satisfactory use. "It is useful to me in beginning to teach a course in American history," writes one teacher, and others confirm her statement. "I can omit, modify, and get pupils to work out topics in more detail," writes another teacher of unusual training and successful experience. The *Syllabus* is not intended to be used rigidly, but rather, as one teacher writes, "with common-sense." The teacher of judgment and experience will find ample freedom to modify to suit his needs or those of the pupils, and plenty of room to turn around in to meet his own individual methods and ideas of emphasis. The committee did not desire to prescribe to the teacher, or to deny him his individuality, but rather to give him the wherewithal to develop it. The inexperienced teacher, or the one with few books or little time, will make more use of the references classified as "brief accounts;" the more experienced or better-equipped teacher will make larger use himself, and through his pupils, of the "longer accounts" and of the "sources" and of the "additional topics." By such simple devices the *Syllabus* is proving sufficiently elastic and broad to meet the needs of various kinds of teachers and schools without needless discouragement and perplexity. Yet even in the best schools the pupils need to be cautioned more than once that they are not expected to read all the references.

3. The *Syllabus* was also designed to stimulate. Teachers report that it has largely increased the amount of reading and the use of good books without pressure upon the pupils. Two experienced teachers desire to urge strongly the purchase of the whole book rather than the fifteen-cent pupils' pamphlets for the separate courses. For this they give two reasons: first, the pupils get the bearings of the whole four-year course and a comprehensive outline of ancient, mediæval, and modern European, English and American history, and are able to utilize or make cross-references; second, the pupils can use the outlines, references, and bibliographies after graduation. The pupils themselves are reported as desiring copies for use after graduation. It might also prove of use to librarians who have not had especial training in history, and who are consulted by high-school pupils and graduates. If the *Syllabus* can contribute to continuity of intellectual interest and of historical-mindedness after as well as before graduation, it would be of decided value. The *Syllabus* should stimulate to an active and positive mental attitude. The pupil should be aided to

regard his work in history not as the reading of so many pages. It should help him to regard historical work as a process of observing, recording, and comparing sequence and consequence. He should learn to hunt up historical data, to arrange his facts in some orderly fashion and to interpret them rationally.

A final subject on which the committee and the schools desire discussion and expression is this: How far do the colleges desire to recommend the *Syllabus* as a basis for preparation, and how much use are they likely to make of it in the preparation of their entrance examinations? Any limitation of the freedom of the examiner in making out his paper would be neither attainable nor desirable. But by utilizing the *Syllabus* could not the colleges secure desirable unity in preparation for college, and at the same time relieve teacher and pupil of needless perplexity, and give them confidence that work based on the *Syllabus* will be honored? One New England college already in its current catalogue recommends the *Syllabus* "as an outline of these courses, giving topics, references, and practical suggestions for carrying into effect the forms of work required." The *Syllabus* was adopted by the Syllabus Committee of the Associated Academic Principals of the State of New York, and its topics will be incorporated in the New York *Regents' Syllabus*. "I think it will obviate the necessity of a similar publication by a committee of which I happen to be chairman," writes the professor of history in a western university. Statements by teachers in various parts of the country indicate a desire to see the *Syllabus* also utilized by the colleges so far as practicable. As half of the committee which made the *Syllabus* are members of the examining boards of their respective colleges, "it is psychologically probable as one college professor expressed it at the Springfield meeting, that the *Syllabus* will be used by at least several colleges in the preparation of entrance examinations. Could it not be so used by many more colleges, to the advantage of both school and college? If so, would it not aid school and college in their common aims, if the colleges should make known, in the manner which may seem desirable to the individual institutions, their desire to see the *Syllabus* used by the schools, and their purpose to use it themselves in the preparation of entrance examinations?

The Secret of Herbart. By F. H. HAYWARD. London: Swan, Sonnenschein & Co.

Mr. F. H. Hayward, an Englishman well known in educational circles, has recently written a spicy little book called *The Secret of Herbart*. While this book does not pretend to add anything to the psychology of apperception, it does attempt to set forth the ethics of apperception from the Herbartian standpoint, to investigate the causes of sin, and to show the possibility of preventing 't, in a great measure, through an educational system based on the psychology of Herbart.

The author urges that moral sensitiveness is the end and aim of all true education; that the church and the schools have both failed so far to produce this moral sensitiveness; and that certain "pernicious doctrines" of "free-will," "self-activity," and the "intervention of supernatural power, whether of good or evil, in the lives of men" are partly responsible for this failing, while the dead and formal material presented to the pupils, and the incompetence of the teachers in the primary schools must bear the rest of the blame. Interest in something worth while is one of the strongest moral safeguards; the English primary schools at present do not arouse interest in anything. Interest is, according to Herbart, impossible without the apperception of new material

by old; the primary schools do not provide the pupils with the ideas by which they are, in the future, to apprehend new ideas, and to become capable of broad and varied interests. These schools are taught by pupil teachers, "boys of fifteen who cannot read or speak English;" "they implant no tastes at all," and "the pupils leave them with significant willingness."

These facts, viewed from the Herbartian standpoint, explain clearly why the schools have failed so far to develop the pupils morally; virtue is in a large measure based on apperception—is dependent on ideals of virtue implanted in the mind through reading of virtuous men and women, or through seeing virtuous deeds; therefore virtue not only can, but must be taught. Vice, on the other hand, is not appreciably dependent on apperception; indeed, it is normally present in minds which are ill stored with apperceptive masses. So Herbart insists that "the ignorant man cannot be virtuous." Now, if this is true, and sin is largely due to ignorance, and to the lack of "many-sided interest," it follows that the schools, by "feeding the minds of the pupils with a rich repast of historical and biographical ideas"—the ideas most valuable in character building—and by arousing healthy interests in many subjects, can send out pupils well fortified against temptation, because they are prepared to understand and enjoy so many of the new experiences presented to them. This is the secret of Herbart, ethically: that healthy apperception of new ideas, especially moral ideas, keeps from vice.

The book is bright, clear, forcible. Whether one agrees with its characteristically Herbartian arguments or not, he cannot fail to recognize the intense earnestness of the author, or be amused by his daring, witty attacks on men or institutions which seem to him to be blocking the wheels of progress, or shoving that noble vehicle off onto misleading side tracks. The teacher hears himself described as having, "in too many cases, the outlook of a mole, the interests of an ox, the initiative of an oyster, the enthusiasm of a jelly-fish, and the hide of a rhinoceros." The churchman learns that the doctrine of the freedom of the will "sounds well in classrooms, and may, indeed, represent a fundamental philosophical truth; but as an educational maxim it is useless, if not pernicious. Nine-tenths of human conduct is practically independent of free-will; man is largely, mainly, a machine." But the Froebelian has the hardest reading of all. "To talk of the divine self-realization of a child in our slums or hamlets is but to reveal our inexperience of life. What self is here beyond a few animal impulses, and a vast, echoing emptiness of mind?"

One thing, however, seems strange to an American reader: the book allows for no efficient source of ideas but the school. The home, nature, one's fellow-men in town or country are either implicitly or explicitly denied the power of furnishing ideas of virtue and heroism, and of implanting interests in subjects of value to the healthy development of the soul. The country is spoken of as educationally an "agricultural wilderness." We are informed that "gentlemen and heroes are not found in every dwelling-house," and are left with the impression that when the school fails to give examples of virtue from history and literature, the pupil is left entirely destitute of those ideals. The mother's influence in implanting the first ideas of virtue—so strongly insisted on by Froebel and Pestalozzi—is not even mentioned.

But, in spite of all that can be said against the point of view, or the conclusions of the book, there is much that is stimulating and well worth reading.

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A Chemistry Manual. By JOHN WHITMORE. Chicago: Atkinson, Mentzer & Grover.

This is one of the latest additions to the almost countless number of laboratory manuals for secondary schools. The *Manual* has the excellent loose-leaf feature, the pages being held in an attractive cover by means of the best clasp we have seen.

There is nothing essentially new with reference to the treatment of the subject, but it commends itself to instructors because of complete and explicit directions for each experiment, and because of the ease with which experiments may be removed or new ones added. Because of the definite questions upon each experiment, the teacher's work of correcting notebooks is materially lessened, but it seems that in many cases this same feature minimizes the value of the experiment. It is unfortunate that in several instances the drawings have been taken from ancient manuals or made from antiquated apparatus. The author has fallen into the fad of mistaking chemical shorthand for good English and mixes in his symbols and formulæ with questions and statements.

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Fundamentals of Child-Study: A Discussion on Instincts and Other Factors in Human Development, with Practical Applications. By EDWIN A. KIRKPATRICK. New York: The Macmillan Co., 1904. Pp. xxi + 384.

In his preface the author explicitly states the purpose and scope of his text, which is an "attempt to present, in an organized form, an outline of the new science of child-study for investigators, students, teachers, and parents." It is the fruitage of fourteen years' experience in studying and teaching child-study, supplemented by an experience of half the length of time as a parent.

Instead of following out his original intentions of summarizing all the principal child-study investigations, "only a few specific facts and figures are quoted," the foundations of the science in other sciences is emphasized, and prominence is given "to the more general, permanent, and practical truths thus far revealed by students of children."

In his initial chapter the topic is given as the "Nature, Scope, and Problems of Child-Study," and the subtitle to the same, "Difference between Children and Adults," gives the angle from which the subject-matter is viewed and indicates his method of procedure in the treatment of the same. The systematic study of children is said to be due to the fact that people note and desire accurately to express the physical and mental differences between children and adults. Thus the science owes its birth to the impulse to exploit and explore this hitherto unsurveyed area of human life, as well as to the educators' practical interest in definitely determining the order of growth of powers whose reconstruction it is his avowed purpose to bring about.

The scope of the field is limited by birth, on the one hand, and by maturity, on the other, and the science is concerned with those characteristics which are present at birth "in so far as they differ from those of adults," and with the general laws of development governing changes in size, structure, and instinct.

This is followed by a discussion of the forms of activity that are native, they being classified as automatic, reflex, and more complex activities which are named instincts.

These instincts the author does not think it possible to classify on the basis of the stimulus that calls them forth, or the kinds of movements made, or the bodily or mental states of the animal, but "a classification based on the ends gained by instinctive acts will apply to all forms of animal life, including man." With this criterion in mind, instinctive acts are discussed under the following captions: individualistic or self-preservative, parental, group or social, adaptive, including imitation, play, and curiosity, regulative, and a miscellaneous group which more or less resists classification, such as tendencies to collect and enjoy ownership, to construct or destroy, to communicate, and the æsthetic tendencies to adorn self or objects.

This is preliminary to a discussion of the early development of the human infant, whose movements and early mental states are treated from the same point of view. The more or less rough classification of modes of learning is touched upon briefly as "the trial and success method," the "imitation method," and "the understanding method." Several pertinent observations are made as to the failure of teachers to rely sufficiently upon the natural order of learning and of educators to recognize the fundamental character of instincts, since they are "the basis of all intellectual, emotional, and volitional development."

The problem of the relation of instincts to intellectual development is a vital one for students of children, and, while it must be acknowledged that experience and training exercise a determining influence upon growth in intelligence, nevertheless the rôle which instincts and instinctive interests play must neither be overlooked nor minimized. The discussion which follows in succeeding pages, although excellent in many particulars, is a study, not so much of the "innate laws of child development"—a task which the author sets himself—as of the general laws of habit and association. This is succeeded by a survey of some general truths concerning heredity, the social forces making for communality, and those tending to produce individuality; and an additional digression follows in a brief account of "those abnormal conditions and defects which are of the most significance to parents and teachers."

In many ways the text fulfils any expectations of the reader that a perusal of the author's preface may have awakened.

One is confronted by a slight ambiguity in the title of the text, inasmuch as *Fundamentals of Child-Study* may mean the essentials of the science, or a discursive presentation of the fundamental elements in immature and developing human beings—which, as a matter of fact, the body of the text more nearly approaches. This comes out in the author's discussion dealing with the origin of child-study and in his statement of its cardinal problems. There may be good ground for an honest query as to whether the origin of child-study is necessarily due to a growing sense of the differences between children and adults, or whether it is an outgrowth of the increased interest in our day and generation in all that pertains to human nature; especially is this true since the genetic method has dominated in every realm of scientific inquiry.

Further, there is a liability for misunderstandings and misconceptions relative to the tasks and problems which child-study sets for itself, when it is declared that it "is concerned with all the characteristics that are present at birth, in so far as they differ from those of adults, and with the general laws of development."

Children *per se* ought to prove interesting to scientific students, not because they differ from adults markedly in mental and physical processes. This, I am sure, no one believes more firmly than our author, but, unless it is borne in mind, the old-time educational doctrine, which our author recognizes as decadent, that boys and girls

are little men and women, reappears in a new form in the asseverations of certain present-day psychologists, that the processes of the child's mind find their complete expression in terms of their *relation* to those of the normal human adult.

In general, it may be said that the spirit and aim of the book furnish a stimulus in the right direction. The author provides a list of books and journals, and at the end of each chapter a list of suggestive readings, the majority of which should furnish a point of departure, if not a point of entrance, to a more extended study of the subject than the text aspires to. It ought to prove a valuable handbook, if wisely manipulated by the instructor, for elementary students of education of some of the best things in child-study.

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CHICAGO.

The Child: His Thinking, Feeling and Doing. By AMY ELIZA TANNER
Chicago: Rand, McNally & Company. Pp. 430.

This book is, in fact as in purpose, the work of one who has attempted to collate "the mass of material which has accumulated on child-study." Its object, the author tells us, is "to outline what has been done, to show breaks in the outline, and to point out places for future work." In pursuance of this end there is a sort of rough adherence to the subtitle of the text, each function treated not necessarily as exclusive of the others.

The physical nature of the child is discussed under the captions, "Growth of the Body," a less well-named chapter on "Abnormal Bodily Conditions," and some ten chapters later the subject is reverted to specifically again under the title "Growth in Control of the Body." Throughout this treatment of the physical nature there is a more or less successful attempt to correlate physical and mental development.

The subject of his psychical development is sketched, on the intellectual side, under the rubrics "Sensation," "Perception," "Memory," "Imagination," "Conception," and "Reasoning," and on the affective side this growth is traced through "Feelings," "Emotions," and "Sentiments." Then follows a third step, which attempts to "trace the expressions of his thoughts and feelings in his instinctive actions, in his speech and imitation, and in his play, drawing, and music." To sketch the plan in outline, the subject-matter of the text is presented, not under the headings "Thinking," "Feeling," and "Doing," but rather in the following topics: the physical growth of the child, his mental development, and, lastly, the movements by means of which the child expresses this mental life. This order of presentation some might think not specially adapted to do justice to the facts nor to the students of these data. There are certain chapters that deserve special mention, some because of their merit, such as those treating of "Memory," "Imagination," "Conception," and "Reasoning," and the chapter on the various forms of "Movements;" and others, especially those chapters that deal with the so-called physical nature of the child, that might, with advantage, be replaced in the text or even rewritten.

The author gives at the end of each chapter a number of references, which are more or less pertinent to the topics discussed, and which ought to prove serviceable in corroborating or correcting the citations made, or in carrying the student beyond to a more complete consideration of what has been learned about child-nature and child-education.

It is difficult to determine the class of readers to whom the book is adapted. In the hands of parents, or in certain types of educational clubs, it ought to prove ser-

viceable, but the serious student of the subject-matter, conversant with the genetic method of procedure nowadays dominant in dealing with all things mental, who turns to this for an adequate summary of the leading facts of child-study may feel a certain degree of disappointment at the species of data collected or at their co-ordination.

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The Elements of Rhetoric and Composition. By ASHLEY H. THORNDIKE, Professor of English Literature in Northwestern University. New York: The Century Co., 1905. Pp. 340.

Elementary English Composition for High Schools and Academies. By FREDERICK HENRY SYKES, Teachers College, Columbia University. New York: Charles Scribner's Sons, 1905. Pp. 328.

The mere fact that a book on English composition is "not analytic, but creative," will hardly account for its publication in these days, when many teachers have been earnestly striving to stimulate, rather than repress, and have been using textbooks inspired with the same purpose. That battle has been won. A new book must now find its justification, not only in being "constructive," but in being effective. The greatest present need in English teaching in the secondary school, in composition as well as in literature, is that of simplicity and modesty. A very few things of primary importance should be put before the pupil as clearly as possible; the rest is simply the practice of expression until he can write simple prose reasonably well. It is easy to talk of attaining much more than this, and easier to attain enormously less. To reach this end is to be effective.

It is the clear perception of this truth, first of all, which makes Professor Thorndike's book very valuable. It is quite possible to criticise it. Though the chapters may be read in any order, as the author suggests, there is no obvious reason for beginning in the middle of the subject, and it is just that to begin with the paragraph. It is partly on account of this arrangement that this book, like most books since the coming of "Scott and Denney," tends to give the impression that compositions are made by the addition of paragraphs, instead of the knowledge that paragraphs are made by the logical division of the theme, or the subject. And though the treatment of the sentence, while less formal than usual, is in general excellent, it is with surprise that one finds only the slightest hint of warning against the comma blunder, or the amputated subordinate clause. Apparently young people in the northern suburbs of Chicago are not beset by some of the worst foes of those in other places. So perhaps a slip of this particular kind in p. 40 of the text will not always and everywhere become a dangerous example. But the possible faults may be corrected by an intelligent teacher, while the merits of the book are convincing. It gives good advice about writing, in a way which must seem to the pupil clear and interesting. In some ways Professor Thorndike has, as he tells us, profited by the best of many books on composition. Indeed, it is odd that he omits from his list some which are most like his in purpose and in method. But Professor Thorndike may cheerfully concede something in the matter of originality, when the more important quality of usefulness is so well assured. The "exercise" at the end of each chapter, designed to give an inductive

approach to what is to follow, is an interesting device. The book is to be commended, too, for its brief treatment of small subjects, and the general neatness with which matter that is often cumbrous is disposed of in the last thirty pages and the appendix. But its crowning and comprehensive merit is its soundness—its admirable simplicity of definition and explanation, and, most of all, its singleness of purpose.

Dr. Sykes' book offers a striking contrast. In binding, print, and illustration, as well as in its effort to be "creative," it is very attractive. It is said to be a textbook in English composition for the first two years of high school. It is interesting, therefore, to note that on p. 3 the child is asked to write a story outlined as "Introduction; the First Scene; the Second Scene; Conclusion." On p. 82 he is introduced to the periodic sentence, and on p. 87 to the balanced sentence. On p. 111 he studies "explicit reference" in the paragraph; on p. 121 the rhythm of prose. In Part II, chap. 1 treats of "embellished incident," while chap. 2 discusses "embellished description," and the "salient characteristic." Part III is an analysis of the short story. Part V begins with an explanation of induction and deduction, and proceeds to discuss direct and indirect proof, *reductio ad absurdum*, the dilemma, and the method of residues. As the pupil has by this time acquired rather more technical knowledge than most universities expect their students to have at the end of the sophomore year, and as the subject of rhetoric is really exhausted, he may finish the second year of high school by studying Part VI, on versification, rime, alliteration, tone, onomatopœa, combination of stanzas, and the Italian and Shakespearean sonnets. Then having written some iambic trimeter, trochaic tetrameter, dactylic dimeter, amphibrachic tetrameter, quatrains, sonnets, and other verse of other kinds, he is ready to enter the third year and find new worlds to conquer.

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